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James Francis Cooke

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The World of Music

Felix Weingartner is reported to have made arrangements to visit America during the season of 1925-1927. He recently signed his position as Director of the Volksoper of Vienna and is also conductor of the Vienna Philharmonic Orchestra and guest conductor of the London Symphony Orchestra.

"Silent Night, Holy Night (Stille Nacht, Heilige Nacht)" which celebrates one hundred years ago, tradition telling that the words were written by Pastor Mohr and the music by Gruber, a school teacher, for the Oberndorf near Salzburg; and the little village has recently celebrated this centenary.

Octavia De Loach, granddaughter of Chief Keokuk of the Sacs and Foxes, has taught music in Des Moines, Iowa, for fifty-two years. She was born in 1847, in Keokuk, named for her royal grandfather.

La Scala and Paris Opera companies are reported to be negotiating for "exchange seasons" next spring. The plan by the air which some American organizations might do well to emulate.

Brazil's New Copyright Laws, recently enacted, are designed to protect particularly the musical works of foreign composers, and especially those of the United States. Unauthorized public performance of any musical composition, tragedy, drama, comedy or other production copyrighted in Brazil may be enjoined and the gross revenue of such performance or representation may be seized by the owner of the copyright.

The National Association of Piano Tuners met for their fiftieth annual convention, at Detroit, Wednesday to Saturday, August 11-13. A record in enthusiastic attendance is reported, and Charles A. Deutschmann was re-elected as president.

A Piano Factory near Shanghai is manned entirely by Chinese and turns out about six hundred instruments per year, every part of which is made entirely by hand.

Mme. Saint-Saëns, widow of the celebrated composer, has failed in her effort to secure half of the royalties of his works, which amount to 10,000 francs (about $2,000,000 at normal exchange). She had been separated from her husband for many years, and the court refused her claim.

Turkish Women are to be permitted to appear on the stage, is the last report. The Government has granted this privilege where hitherto the Moslem religion strictly forbade women from showing themselves to any man other than members of their family.

The Wagner-Mozart Opera Festival at Munich, August 1 to September 9, is reported to have been a genuine success. Singers well known in America interpreted many of the leading rôles.

A New Transmission Device for Telephones, in Munich, is said to surpass the radio for transmitting opera. The initial experiment with "Die Walküre" justified the claim that this type of broadcasting could be done without interfering noises.

Eugene Bonner's One-Act Opera, "Celui qui Epouse une Femme Mutte (The Man Who Married a Dumb Wife)" will be produced at the Théâtre des Champs Elysées of Paris during the coming season. This is said to be the first American opera to be presented in a Paris theater.

The Bayreuth Festival, resumed this summer for the first time since the outbreak of the World War, is announced by Siegfried Wagner to have had a financial success, warranting future pay for the singers who heretofore have given their services in the cause of art.

Gatti-Casazza, in the name of the Metropolitan Opera House of New York, has sent a gift of one thousand dollars to the Verdi Association and five thousand dollars to the "House of Rest," founded at Milan, by Verdi, for aged musicians. This makes a total of one hundred and forty thousand dollars which the Metropolitan management has sent to this worthy institution.

The Fisk Jubilee Singers, of Fisk University, Nashville, Tennessee, recently sang before King George at Buckingham Palace, and as mementoes of their appearance Queen Mary presented to them a portrait and other souvenirs of the King's grandmother, Queen Victoria, to become the property of their alma mater. The original Fisk Jubilee Singers sang their Negro Spirituals and Plantation Songs before Queen Victoria on their first world tour in the early seventies and again in 1884.

G. W. Armstrong, Jr., for many years the President of the Baldwin Piano Company, recently celebrated the fiftieth anniversary of his connection with that business. Along with doing much charitable work, he directs the interests of the Baldwin Company, Mr. Armstrong has been very active in developing the civic and musical interests of Cincinnati.

Concerts on Scheduled Time in New York is the plan of the National Broadcasting Agency Association. So far as is humanly possible they purpose adhering to this practice, if those attending will but lend their help by being in their seats on time.

"Carmen" broke all records for popular-priced opera at the Municipal Theater of St. Louis, when the first seven performances recently given drew $36,869 to the box office, compared to the previous high of $25,000 for seven presentations of the "Merry Widow" in 1922.

Ernest Newman, the eminent music critic of the London *Sunday Times,* and a widely known writer on musical topics, is soon to arrive in New York on matters for the publication of an American edition of his works. It is rumored that he may succeed, at least temporarily, to Henry T. Finck's former position as music critic of the New York *Evening Post.*

Carnegie Hall, of New York, which was recently reported about to be demolished, is to meet no such immediate fate, if at all, according to statements of its managers.

John Aiden Carpenter's new ballet, as yet unnamed, is to be produced at Monte Carlo about March 1, by the Diaghilef Russian Ballet, according to report. This American composer's ballets, "Birthday of the Infanta" and "Krazy Kat" have already had successful productions in the States.

The Oldest American Organist, in point of service, may still be "undiscovered." One note in the July "World of Music" has brought us the information that Eben H. Bailey, of Lowell, Massachusetts, has been continuously a church organist for sixty-four years and that William B. Trott, of Washington, D. C., has performed a similar service for sixty-nine years.

Bush Conservatory of Music and the Lyceum Arts Conservatory, of Chicago, have been merged under the joint management of the former owners of the two institutions.

The Music Teachers' National Association will hold its 1924 Convention at St. Louis, December 29, 30, 31. A program of great interest is promised, with speakers of national and international reputation, among whom are Edgar Stillman Kelley of Oxford, Ohio; Albert A. Stanley, Professor-Emeritus of Ann Arbor, Michigan; Ernst C. Krohn of St. Louis, Missouri and Dr. Abraham Z. Idelsohn, Professor of Jewish Music, Hebrew Union College, Cincinnati, Ohio.

An Imperial Opera House in London is proposed, the funds to be raised among one million shareholders at one pound each. Isadore de Lara, composer of the successful opera, "The Three Musketeers," is in the lead of the movement. The theater is to seat four thousand people, with good seats at from two to five shillings. It is hoped to raise an extra million pounds as an endowment fund.

Musagni is reported to be engaged on the composition of a new opera based on Henri Cain's play, "Pas une Reine (More than Queen)" with the Empress Josephine as the inspiration of the leading role.

The "Golden House," 92 Doblinger Hauptstrasse, Vienna, has been acquired by the municipality, with the purpose of converting it into a Beethoven Museum.

One Theater to Every 32,000 inhabitants of Paris, one for every 81,000 of Berlin, one for every 130,000 of Vienna, and one for every 145,000 of London is the report of the *Musical News and Herald.*

The Prize of Five Thousand Lire (about one thousand dollars) offered by the Lega Musicale Italiana of New York, for the Orchestral Suite, has been awarded to Lodovico Rocca of Turin, for his suite in four movements, entitled "Chiaroscuri."

Bolto's "Nerone" is to be taken on a tour of the leading Italian cities, by the La Scala management, during the earlier part of the coming season.

A "Lotta Educational Fund," provided in the will of the late Lotta Crabtree of Boston, the eminent actress of a past generation, is set aside from her estate, the income to be divided annually among four students of the New England Conservatory who are in need of financial help toward their education. Lotta's whole estate was valued at $4,000,000.

Texas Auditoriums are to have two notable additions. San Antonio will soon have a new Municipal building at a cost of $700,000 and Dallas' six thousand seat and its Dallas the Fair Park Auditorium will seat five thousand in a building at an expense of $500,000.

One of Richard Wagner's Battered Batons, used when he conducted a concert of his works at the Royal Albert Hall of London in 1877, was recently brought to us again when Susan Spain-Dunk made her London debut as a contralto in the same hall.

Remigio Rizzi, first organist to the Pope at St. Peter's in Rome, has been visiting relatives in Chicago and while there was heard in several recitals.

Mignon Nevada, daughter of Emma Nevada, who was among the first of our native singers to achieve international fame in opera, is engaged for an operetta at the Théâtre des Champs-Elysées of Paris, where, among other parts, she will create the title rôle of Rimsky-Korsakoff's "Snegourotchka (Snow-Maiden)" at its Paris premiere.

Herbert Wilber Greene, prominent vocal teacher of New York and Philadelphia, died September 25th. He was born in 1851 at Holyoke, Massachusetts, and was educated in New York, London and Paris. In 1885 he helped to found the Metropolitan College of Music in New York, and since 1900 has conducted the Summer School of Singing at Brookfield Center, Connecticut. In 1897-8 he was president of the Music Teachers' National Association and held the same position in the National Association of Teachers of Singing in 1909-10. He was for a long time a valued contributor to THE ETUDE and edited *The Standard Graded Course of Singing,* which has been widely used.

A Ten Thousand Dollar Organ is to be installed in the auditorium of the Teachers' College at Emporia, Kansas. The funds coming from the profits of the cafeteria conducted by the Domestic Science Department of the institution. The organ will be suggested by, and had the unanimous support of, the student council.

An Amateur Symphony Orchestra is being organized by the Educational Alliance of New York. Complete training in ensemble and orchestral playing, under competent leadership, will be furnished semi-professional and advanced amateur musicians, and this without fees of any nature.

Five Orchestras, with twelve different conductors appearing in one hundred and eighty concerts, is the digest of the musical fare offered for the digestion of the New York public during the coming season.

In the Municipal Pawn Office (Monte di Pietà) in Perugia, Venice is an interesting entry in December of 1830 of "a gold watch and a sweet-box, all of gold, pawned by Richard Wagner," indicating Wagner lived there at the time, spending rather more than he could afford.

A Prize of One Hundred Dollars, for the best composition for Women's voices, is offered by the Rubinstein Club of Washington, D. C. Complete information may be secured from Mrs. Harvey I. Rabbitt, 312 Cathedral Mansions, Center, Washington, D. C.

The Order of the Crown of Italy has been conferred by the Italian government, upon Samuel Insull, president, and Giorgio Tobieco, first conductor, of the Chicago Civic Opera Association, in recognition of their services to opera in America.

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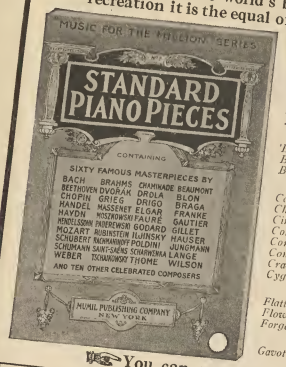

THE ETUDE

NOVEMBER, 1924 — Single Copies 25 Cents — VOL. XLII, No. 11

A Hopeful Prospect

Those who have been brought face to face with cruel, cold science, have a way of accepting the discoveries of the wise men as indisputable.

We have, however, hundreds of instances of scientific blunders. The scientist in many cases, is liable to serious error. One great mind of this generation may overturn the whole practice of an art or a profession based upon supposedly accurate "scientific" discoveries of a former age.

The object of the true scientist is the search of truth. Because he is misled now and then by an *ignis fatuus*, is forgivable. Scientists, for instance, were able to prove conclusively a half a century ago, that a heavier than air machine could never fly. Since then airplanes were the foremost factor in the greatest war in history.

Now comes Prof. Paul Kammerer, of Vienna, whose discoveries promise to give the study of psychology and biology a much more encouraging aspect to those of us who are constantly looking toward the betterment of mankind.

According to the old school, acquired traits in one generation could not be transmitted by heredity to another generation. You might work amid the most wonderful surroundings in music, you might bring yourself to a high degree of musical attainment, you might become a most desirable citizen of the world—but, the older philosophers told us that these acquired traits would have no effect upon your children. All that you have fought to make yourself will be lost to coming generations. We never liked to believe this but with the habit of submission before the throne of science we silently acquiesced.

Now Kammerer has shown that with lower animals certain acquired traits can be transmitted. His first experiments were with blind subterranean lizards. By exposing these animals through many generations to intensive red light there were finally born lizards with eyes. The progeny of these all had eyes. Similar experiments with other animals were equally startling.

Kammerer does not claim that he is absolutely positive that traits in man can be transmitted in similar fashion. The lower animals breed with amazing rapidity. Many generations may come in a year. With man this takes centuries; but don't you see that by such a deduction as may be made upon the discoveries of Kammerer, a wholly new and very optimistic aspect is thrown upon the entire subject of heredity and the progress of mankind.

We have known for years of the numerous "musical families" in which the art had thrived for generations. We had assumed that it was merely a matter of accident or family calling. Now it seems to us that in the face of the Bachs, the Couperins, the Wesleys and the Puccinis, heredity did have a part and a very important part.

After all, our greatest instinct is the preservation of the race; and, in the light of these discoveries of a Viennese scientist, widely recognized in the highest scientific circles of the world, we realize that it does pay to fight hard and long for the best—that all of our achievements are not lost—that the fine things that we are teaching to-day will be carried on to higher and better things in coming generations. All this seems to disclose the office of the teacher to be indisputably the greatest of all—as it always has been and always will be.

Busoni
1866—1924

When Ferruccio Benvenuto Busoni died in July the world spared him the damning reflection, "Just another pianist gone." Busoni was not "just another pianist." What he accomplished was something very fine and very distinguished. Many critics may not rank him among the very greatest pianists of all times, like Liszt or Rubinstein; but there are other knowing lovers of the art who realize that Busoni did certain things perhaps far finer than any of his predecessors or contemporaries. The exquisite beauty with which he suffused his playing of Bach was unforgetable. There was the perfection of technical finish betraying his German ancestry and training, combined with a Latin warmth revealing his Italian father.

Busoni in his young manhood played with great power and brilliancy; but as age came to him his most beautiful effects were those that resulted from extreme refinement of his art. Once we heard him play with the New York Philharmonic when Mahler was conducting. Mahler said to the editor just before the concert, "Busoni is to play the *Hungarian Fantasie* of Liszt. He plays it wonderfully; but he is a gentleman in the parlor not the Ziganer in the fields and woods."

Mahler was right. Busoni played the *Fantasie* with impeccable technical and artistic finish but without the fire and swing which a Liszt would have brought to it. On the same program Mahler played a Bach Concerto, conducting from the keyboard of a harpsichord instead of with a baton. Mahler recreated every thought that came through his wiry fingers. The orchestra was alive with interest and inspiration. It was one of the most wonderful musical experiences we have ever had. The playing of Busoni was forgotten, the playing of Mahler, who did not consider himself a virtuoso, was unforgetable. Yet Mahler playing Bach in a recital could never have compared with Busoni.

When we knew Busoni he was unfairly forcing himself to give concerts that his health made well-nigh impossible. His playing was always fine; but it was done only because his will so ordered it. His skin was a ghostly white and his eyes were worn and tired. His broad intelligence as a musician made him a delightful musical acquaintance.

As a composer he is highly regarded by some, although few of his compositions have gained any currency beyond the circle of a certain European group of cognoscenti. As a conductor he was greatly in demand in Europe. His passing removes from the world one of the most significant musical figures of our time.

The Joy of Improvisation

"Improvisation is a gift," you say. "I can never learn to improvise." Nonsense! You learned to talk, to converse. When you speak you do not merely recite something that has been memorized. You express thoughts, ideas, in tangible relation and form. Improvising at the keyboard is very much the same thing, and it certainly can be learned.

Many people sit dawdling over the keys, striking odd chords, playing snatches of irrelevant melody and imagining that they are improvising. It is improvisation in a very crude form. But much of it is like the meaningless mouthings of a half-wit. If expressed in words it would sound something like "phosphorus, beetle, seaweed, carburetor, Jupiter, castor oil,

sponge cake, Lithuania, William Jennings Bryan, carrots, cold fish cakes." We have heard countless people fool away their time "improvising" in this fashion.

At the other extreme are men with marvelous musical intellects, such as those of several concert organists who volunteer to improvise a fugue upon any theme submitted by the audience. We have heard some astonishing fugues born in this fashion. The whole undertaking seems incredible at times.

Anyone who undertakes to improvise should endeavor to learn as much as possible about form, musical composition and harmony. You would not expect to speak fluently and authoritatively without a good knowledge of grammar and rhetoric. Why expect to improvise music without some knowledge of music? We are forced to admit that once in every one hundred thousand individuals we encounter some one who seems to have an instinctive "feeling" for harmony and melody. For every such one there are thousands who *imagine* they have such a *gift*; and this accounts for most of the bad improvising. You will find lots of fun in learning how. Such books as "Theory and Composition of Music," by P. W. Orem, and "Extemporization," by Sawyer, are a great help.

Schumann sensed the inspiration that comes from improvisation in the following thought:

"If heaven has gifted you with a lively imagination you will often, in lonely hours, sit as though spellbound at the pianoforte, seeking to express the harmony that dwells in your mind."

Tears of Blood

THE ETUDE is essentially a musical magazine. We never forget that. Our particular field is musical education. Because we have firm convictions that the greatest office of music in all education is that in connection with the daily inspiration and stimulation of all the children in our public schools, we advocated, a number of years ago, an ideal or plan known as "The Golden Hour." The Golden Hour was merely a non-proprietary title for a far-reaching scheme of teaching character building, ethics, honesty, square-dealing, patriotism, morality in the public schools, by means of precept, practical examples, moving pictures, addresses by public men, and so on, all with a background of music.

We have tried to make it clear that such a program was of questionable value unless music brought to it that life, enthusiasm and exaltation which can come in no other way. Gradually the need for this plan has become more and more recognized. Under various names it has been widely adopted—but we are still only at the beginning.

The National Education Association, at a recent meeting, appointed a committee to foster a general scheme for the teaching of ethics and character in our schools. Dr. Edwin C. Broome, the Superintendent of Education of Philadelphia, who has made an admirable reputation as an educational executive, is the chairman of the committee. Great things may be expected from this magnificent step. Dr. Broome is enthusiastic in his appreciation of music in public school work and he will unquestionably realize what an all-important part music must play in the moral and ethical upbuilding of the child.

It is not this committee, however, which was the inspiration for this editorial, but rather the sacrifice of an innocent life in a Western city—a sacrifice to a condition which years ago led us to advocate such a scheme as the Golden Hour. We refer to the infamous Loeb-Leopold-Franks case in Chicago.

Is it not possible that Providence has permitted the parents of these youths to suffer in providing a crisis of so terrible a kind that the whole country would be aroused to the tragic short-comings of our educational scheme? Here were two youths educated in the world's knowledge in a remarkable manner. Both had passed through high school and through the University with the highest rating, at an unusually early age. They were a product of the best brain-training procurable. But what did all this education amount to when it was rotten at the foundation? The great essentials of making these young men fine citizens were drowned in an ocean of learning which has now carried them down with it.

In this case education did not prevent them from becoming two of the most notorious figures in the history of crime.

Our hearts go out to their sorrowing parents who at this time would give every cent of their millions to have prevented this tragedy. Coming from a race which has given the world its greatest moral codes from Moses to Christ they have found their own offspring degraded beyond imagination in the new country which seemed to have forgotten its ideals in a wild scramble for so-called wealth. They with their children were the pitiful victims of an educational system which has permitted them to acquire riches in money but misery in real life values. They are drowned in tears of blood. But the same deluge may came to thousands of American parents in the future unless some far-reaching remedial plan is promoted in every town and hamlet from coast to coast.

As for the Franks child he was literally crucified by this same system as though to bring the world to a realization of the need for something far greater and bigger in our education. Only through such a sacrifice could the people of this day realize the gravity of such a crisis.

Perhaps some of our readers, who have been wondering why THE ETUDE, a musical magazine, has been shouting "The Golden Hour" ideal from the housetops, may realize its serious significance. Perhaps some have even had a suspicion that we might have been trying to *capitalize* "Character-building." We have no interest in the name; but the principle means everything to us. Place yourself in our position, and realize what a glorious opportunity it has been to work with you in such a cause. Realize that statistics indicate that nearly seventy-five per cent of the inmates of prisons get there before the age of twenty-five; and you will soon see that it is our common responsibility, as musicians, to do everything in our power to promote the use of music in the public schools, in connection with any broad scheme to teach character-building and morality. We can never have too much intelligent work of this kind. Do something to-day to interest your local pastor, newspaper editor, school superintendent in this magnificent opportunity that has come to all music workers.

The future of America depends more upon the Solid Rock of Character than upon anything else. What is more important to us all?

The Dynamism of Wagner

THE political force of Richard Wagner is just being fully revealed by recently uncovered documents. Here was a man who was feared for his propaganda far more than many astute statesmen. His gigantic brain was regarded as the firebrand of Europe by many who dreaded to think what it might mean to the monarchists. Wagner might amuse himself by writing music and dramas, as long as he kept his hands off the State. Had Wagner turned his mind to things political, with the same enthusiasm that he gave to music, the map of Europe might have been changed years ago.

Eugene Brado, in a recent article written for *Die Musik*, has traced Wagner's visits to Russia. So fearful of this man were the Czarists that he was kept under police observation every moment of his stay. The secret police were urged to take every possible precaution to record everything that he did and to give particular attention to observing who his visitors were. When Wagner returned to other European states the secret police breathed more easily.

Thanksgiving

"Prosperity Everywhere!" seems to be conclusion gained from reports pouring in upon us from all parts of the country. We can truthfully say that we were never busier than at the moment this issue of The Etude is going to press. November is the American jubilee of Thanksgiving. We thank the Almighty for the great prosperity which our busy musical friends are bringing to us.

Why Is So Much Piano Playing Dull and Uninteresting to Listen To?

By the Distinguished Piano Virtuoso

MARK HAMBOURG

This article is the second in the notable series by this famous pianist which we have the honor to present in "The Etude." Mr. Hambourg is the son of a noted teacher of piano, Michael Hambourg. He has inherited his father's gifts in the understanding of educational problems; and his writings are extremely practical. The following article will explain why some people find it a bore to listen to pianoforte playing. The piano, properly played, is a most sympathetic instrument. The modern pianoforte action is extremely sensitive and responsive. The great difficulty is that in most instances the instrument is learned from the very beginning as a kind of machine. There is of course a very distinct technical mechanism in the student which must be built by the teacher step by step. In other words an "action" must be trained into the student by the teacher, just as the piano maker builds an action into the piano. It is the piano builder's job to make his action as near perfection as possible. It should be the student's task to make his own "action," the "external mechanism," equally perfect. But his task does not end there by any means. In fact, it has only begun. The difficulty is that the average student does not realize this and does not know how to differentiate between the music he must play and the mechanism he has to play it with. Mr. Hambourg's article will aid thousands of students and teachers to play more beautifully. Mr. Hambourg's previous "Etude" series, republished in book form in England, has been most enthusiastically received.— THE EDITOR.

YOUNG students often come to play to me who are already far advanced in technical facility. They play me a difficult piece with perfect accuracy, fluency, and show a high level of proficiency; yet the whole performance is so dull and lifeless that I can scarcely bear to sit it out to the end. What is it that is lacking? Well, there are various subtle qualities to be acquired in piano playing before it can become interesting, even though the player be a very good performer in the ordinary sense of the word. That is to say, he plays all the notes and makes few mistakes. But if he does not succeed in giving pleasure to his hearers, what is the use of all his proficiency?

Cultivating Tone Production

And these qualities which he has not yet found, what are they? Now the most essential of them can be procured by the cultivation of a fine tone production. By tone production I mean a great deal more than just striving to acquire a beautiful touch. For a player may have a pleasant touch either in *forte* or in *piano*, or in both, and still be wearisome to listen to for long, if he can produce no variety in the quality of his tone. Even the most beautiful sound will pall if it continues unceasingly in an unaltered intensity of color. Therefore, to create life and spirit in pianoforte performance it is necessary that every variety of touch be studied and employed, so as to obtain tonal chiaroscuro and present different qualities of sound. Hundreds of students learn from their teachers that there are loud tone, and soft tone, and medium tone; but having learned that, so few of them are taught to differentiate further. Thin tone, thick tone, both in *forte* and *piano*, bright tone, muffled tone, tone like the sound of wind instruments, tone like bells, tone like the sound of the organ; all these can be more or less obtained on the piano, by the aid of the pedal, by the way the notes are attacked, by rythmical calculations, and by contrast in volume. A certain atmosphere of illusion must be created in pianoforte performance as in all the arts so as to bring out different effects in special relief.

The pedal, of course, is an immense help when rightly applied and studied; but very much uninteresting playing can come from too much use of the pedal, which wearies the ear like nothing on earth, and makes everything sound heavy. Insufficient pedalling is nearly as bad. It produces the dry player whose tones do not blend at all, and who does not attempt to do anything to soften the hard wood, ivory, and steel properties of the keyboard, which are of themselves so uncompromising.

Lack of Rhythm

The other cardinal essential, the lack of which makes so much piano playing fall flat, is rhythm; the rhythm which imparts dash, sparkle and brilliance, and which has a good deal else to do with manipulation of touch, and with the producing of many effects of tone color. Of course, quite a lot of people have no natural rhythmic sense; they can play in time, but not rhythmically. Now I think that no one who performs music with a really fine perception of rhythm, can fail to arouse the interest of the listener, even if he is unable to hold it for lack of some other quality. But unrhythmical playing is almost always spiritless and flabby. I consider the want of real rhythm one of the most usual causes of dull performance.

I spoke also just now of chiaroscuro, by which I mean the light and shade which should be in play throughout all renderings of music, that is to say, along the general esthetic rule that an ascending phrase increases in volume of sound and a descending one decreases. How many players forget this natural principle which forms a universal background for musical expression. They come and play a beautiful melody absolutely correctly, but with a desolating monotony of tone color.

Tedious playing arises from other reasons too. From pedantry; figuring out too much how Bach or Beethoven meant their works to be played or would have played them themselves (as if anyone could possibly really know), and all of which mostly ends in slavishly following the expression marks of enterprising editors who possess no more first hand knowledge than the student who adopts their views unquestioningly. Such students consequently contribute nothing of their own original thought to what they play, and so their performances remain dull and stereotyped. This would not be the case if only they would try a little more to sink themselves in the spirit of the music and thus find a living interpretation.

Then there are those who from want of study in a good school of playing adopt wrong tempi and play much too fast or much too slowly. Dragging the tempo, especially in melody, is a very common cause of intolerable dullness in the performances of many well equipped young pianists. They play not with sentiment but with sentimentality. There is also a distinct tendency nowadays to try to imitate the piano machines which render everything with such perfection of execution, with never a single mistake, and never a single inspiration. But the standard of inexorable exactitude that these mechanical pianos perhaps unconsciously set to the lay mind, has, I think, reacted to some extent on a certain school of pianists who value only technical precision in their playing and who sacrifice everything else to it. I once knew a very celebrated Russian teacher of the piano whose one thought was to preach proficiency of speed, and agility, as the highest goal for his pupils. Even when one of them came to him with a Nocturne of Chopin (it was the one in thirds and sixths) and played it to him with great expression, all he said was: "Now play it for me again, as fast as you possibly can."

MARK HAMBOURG

"Don't Mind Me"

Too much self-consciousness and lack of conviction are other causes of dull playing. People sit down and play almost apologetically, as if their mental attitude were to be explained thus: "I am performing this piece, but please excuse me, and do not look at me or mind me." It is foolish to be aggressive and overbearing, but it is also no good being deprecating, if you want to play the piano well.

Then, especially in England, but also to an extent in other countries, there still sometimes lingers with pianists the tradition of organists and performers of church music who are their musical ancestors. Now the manipulation of the keyboard on the organ is of such a nature that anyone playing the piano after being accustomed to the other instrument is inclined to produce a very dry touch upon the piano. This is because organists have to play half staccato to get the articulation, as the keys of the organ retain their sound after the fingers have left off pressing them down. Players on the organ therefore have to acquire a kind of short, quick mode of attack, suitable to the requirements of their particular keyboard.

Too Much Reserve

Something which also affects piano playing can be laid to the charge of the education at present so in vogue, which teaches self-repression as one of the cardinal virtues and that emotion should be hidden away as much as possible rather than be expressed. The reserve thus built up by the general spirit of such education is hard to break down and often holds in a vise the temperament of people who would fain express themselves but cannot "out with it." I remember when I was a small boy studying with Leschetizsky, that in the class one day while one of the pupils was playing, the Professor suddenly lit a candle and put it under the chair the boy was sitting on. "To warm his playing up a bit," he explained to us.

It is a curious thing that many people possess in themselves a very great deal of temperament and yet cannot communicate any of its warmth to their audience by their performance of music. They cannot get it across the foot-lights, as the actors call it. This renders their playing unconvincing,

and they are unable to really carry away their hearers; in fact (and now we have arrived at the crux of the whole matter) they lack Personality. Personality, that mysterious something which is everything; power, imagination, temperament, charm, all are contained and ruled by that strange intangible force which no one can explain. I doubt whether it can be acquired. It is a gift which Nature either bestows or withholds. Therefore, in my opinion, the best teachers are those who endeavor to develop personality wherever they spy it in their pupils, not those who try to impose their own ego, and stifle the budding soul of the neophyte, telling him that only technical accuracy is of importance. Many young people only need sympathetic stimulus to find out how to express themselves, and if they are taught on the piano the several means which they can use to help to that end they can have no excuse afterwards for their playing being dull and uninteresting. Then the reason must be that from their own natures they have nothing to give out. For, primarily, if the artist is to be interesting at all, he must himself have some esthetic message to bring, even when he is only a reproducing artist as is the pianist. The thought, light, and imagination that the performer is able to throw into the music he has set out to play, make it constantly re-live and recapture the attention of his audience. The end of it all is that no matter how skillfully a pianist plays the notes which are written, unless he can put into his music variety of touch, pulse of rhythm, contrasts of light and shade in the quality of his sound, his playing will remain dull and monotonous to listen to and will never uplift his hearers into the highest artistic communion with himself.

Self-Test Questions on Mr. Hambourg's Article

1. *What is the secret of life and spirit in pianoforte playing?*
2. *What is meant by chiaroscuro?*
3. *How does self-consciousness affect playing?*
4. *How did Leschetizky seek to "inspire" a small pupil?*
5. *How does organ playing affect piano touch?*

Sparks from the Musical Anvil

Contemporary Comments of Active Musical Minds

"An unerring taste in poetry is the necessary concomitant of the song composer."—Cyril Scott.

* * *

"Only trained composers (even the greatest) commit errors of style. Such faults are never found in folk-songs; that is, in the true, traditional, ancestral folksongs. That is why folksongs are the best school."

—Raoul Laparra.

* * *

"The open air is a fine doctor, and the earth is a hospital where the most rapid cures are possible. Was it not Tolstoi who said an artist should till the earth, and sow, and reap, and sweat, and tire his limbs? And all this to inspire him to his work, and keep his mind and spirit clean?"—Ernest Austin.

* * *

"The American composer cannot hope to attain a real place in the sun through an imitation of European standards and styles. He must shake off the shackles of a too apparent continental influence and express himself sincerely and boldly, even though his expression may be found crude for a few decades."

—Charles Wakefield Cadman.

* * *

"The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done."

—Sergei Koussevitzky.

* * *

"The solidity of its architecture is the basic element in composition. Music is either a theme varied, or one theme superimposed on another. It must not lack a definite plan; neither can it be discursive, with shifting ideas. Beethoven's construction is definite and clear. Impressionism without definite form never touches the general public. All music comprehensible to the public is simple in construction. . . . One must use elements that strike the listeners—rhythm and the exterior form must catch and hold their interest, even if the interior meaning escapes them."—Arthur Honegger.

A Serious Danger to Some Young Students in Large Cities

By Eugenio Pirani

[Editor's Notes: *The following letter from Mr. Pirani—whose distinguished attainments as a teacher, performer and composer, in Italy, Germany and in the United States, are familiar to* Etude *readers—may shock some of our friends. Mr. Pirani has spent most of his many years in activities in New York. There is no quinsepig that since prohibition immense advantages have come to our community through the closing of thousands of saloons which were a source of disaster to many family groups; but on the other hand, in some States there has been such an open defiance of the law, such a tendency upon the part of the younger youth to break the law just for the sake of being smart, that a great work must be done before real prohibition actually exists. The* Etude *is not debating the issue whether total abstinence brought about by prohibition is to be preferred to voluntary temperance. The basis of our country are on the statute books, and good citizens are those who uphold the law. Until they are changed there is no alternative unless we elect to evade the law. Mr. Pirani has questioned the wisdom of the utterances recently made by Dr. Nicholas Murray Butler, of Columbia University, who assailed the prohibition law because of the whole sale violation of the law in many States. The editor of* The Etude *has seen a lamentably large number of young people who have made an open brag of taking alcohol clandestinely. They would never dream of doing it because of the disagreeable, throat-scalding beverages themselves, but seem to glory in a kind of brazen-faced defiance of the law, just like the bad boy sticking out his tongue at the policeman. Mr. Pirani has seen the dangers of the clandestine use of the alcohol drug to the nervous systems of young musicians. He was brought up in lands where the moderate use of alcohol was almost never accompanied with inebriation. The present condition is one that will be under control in time and, as we have said, affects only a few wet States. The horror of it is that, any of our young folks should ruin their musical careers by deadening their nervous systems by means of the terrible drugs which now pass under the name of beverages. We recently heard of a young musician who was made stone blind through drinking wood alcohol, which he was led to believe was pure Scotch whisky just smuggled in from the Bahamas.]*

President Nicholas M. Butler's recent utterances against prohibition have aroused a storm of comment, pro and con. Of course it cannot be assumed that the head of a famous institution, which has for its aim the making of serious, reliable men and women, would approve of intemperance and drunkenness. If he only meant to say that the enforcement of this law is impossible and that prohibition, through the charm of "forbidden fruits," has enrolled more devotees to Bacchus than was the case before, I declare myself in sympathy with the well-known orator.

It is deplorable indeed to observe the attitude of the so-called "best society" in regard to that question. I surely do not boast of superhuman sanctity and do not aspire to a "beatification." On the contrary I am always glad to see young people having a good time and even enjoy taking part in their entertainments; but, I must say, I notice with alarm and disgust how intemperance licentiousness and intoxication are becoming more and more the fashion and are undermining the moral foundation of our beloved country.

I shall consider this problem especially from the standpoint of an artist and of a teacher and would like to sound a note of warning which, like the "writing on the wall" to the impious Belshazzar, should put *young artists, in particular those of the female persuasion,* on their guard against the dangers lurking behind innocent-looking "orange juices" and other similarly camouflaged alcoholic beverages, offered at social gatherings before table or mixed in the coffee after dinner.

Where do they get all those insidious compounds, although the law is supposed to forbid their sale?

It may be that just the difficulty and even the danger connected with obtaining them enchances their fascination. It is well known that what formerly was considered shocking by refined, well-educated people, and consequently was left to the dregs of society, to ruffians and scoundrels, is now accepted by the elite of its fashionable world. That which formerly was *common glass* has now become a *precious diamond.* Young musicians, admire the smartness of the hostess, who through some magic formula (much money!) has succeeded in producing the enchanted stuff for the benefit of her deceived guests.

Young musicians (particularly if they are good-looking girls) are supposed not only to enliven the assemblage with their charm but also with some vocal or instrumental contribution. The hostess or some of the guests has from the very beginning been urging the inexperienced young thing to repeated libations, which renders her an easy prey to unscrupulous liberties and leads her gradually to immodesty and debauchery.

This is no doubt vile, even criminal; but also the *art* of the young musician is dangerously impaired. I have witnessed young singers and pianists, who, after having indulged in those tricky potions, lost totally the control of their voice or their fingers and, after vain efforts to do justice to the composition, made a deplorable mess of their rendition.

The listeners, although themselves half-intoxicated, do not completely lose their critical judgment and, without making allowance for the distressing condition they themselves have inflicted upon the young artist, proclaim her performance inartistic and worthless. Criticism is easier than performance. In this way the musician not only loses her moral but also her artistic reputation.

I would like to ask some of the young musicians who make themselves the apostles of that "innocent pastime" of breaking their country's laws if, in the face of all disgraceful effects of drinking they could name some advantages obtained through this habit.

Is it perhaps the burning, scorching sensation in the act of drinking?

Or is it the captivating behavior of the intoxicated?

Or do they find it beneficial to morals, to good manners?

Shakespeare found the right word as he said: "Oh, that men should put an enemy in their mouth to steal away their brains!"

Another Way With Arpeggios

By Eutoka Heffler Nickelsen

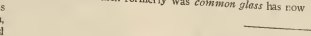
A—1. Memorize (away from the keyboard) the notes that make up the arpeggio.

2. Memorize the fingering of each group.

3. Play the arpeggio very slowly, each finger being placed firmly on the key. (Do not allow the first finger joint to cave in.)

4. Using the exact fingering given to each note, practice the following exercises.

Ex. 1



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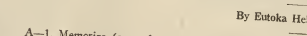

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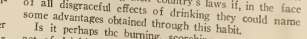
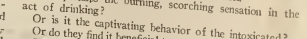




B—Using 4/4 measure signature.

1. Consider each note of the arpeggio as a "whole note."

Consider each note of the arpeggio as a half note.

Consider each note of the arpeggio as a quarter note.

Consider each note of the arpeggio as an eighth note.

2. Play the arpeggio in triplets.

C—1. Staccato (moderato).

2. Presto e legato (gradually increase the tempo).

New Musical "Well Springs"

The Etude has "discovered" several new writers upon music, men and women of rare experience who have not been writing upon their art hitherto. They come with fresh, modern, useful ideas. You will enjoy reading their articles in coming issues. It will add a new note to our policy of furnishing the best printed musical instruction obtainable anywhere in the world.

What Chance Has the Adult Beginner in Music?

By CAMIL VAN HULSE

A helpful article telling students beginning "along in years" and those who teach them what exercises to use at the start to overcome the handicaps.

The last few issues of The Etude have presented several short contributions dealing with the teaching of adult beginners. The problem certainly is an interesting one and worthy of a more detailed study. Adult beginners are by no means an exceptional occurrence; and many of them have been known to make very good and to derive ample benefit from their late efforts. In our own career as piano teacher, we have met with quite a few cases, and our experience with them has enabled us to work out a special method which, provided that minor details are arranged so as to suit each student's individual abilities, will prove much more efficient than any ordinary course of beginner's training.

Indeed, common-sense tells us that there can be no question of using the same method for both a child beginner and an adult one. To an adult, one can tell a hundred and more things which will be a mighty help to him, and which would not at all impress a child's intellect; whereas, many things which will help a child to understand would sound "childish-like" to a grown-up. To an adult, one can tell the "*why*" of things, whereas in many cases one cannot do the same to a child, and has to confine oneself to the "*how.*" The question of "relaxation" especially is an invaluable aid to adults and will be readily grasped by them. Of course, as said above, minor details and the way of presenting them to the student will have to be different according to each individual. This is where the teacher's own initiative comes in. Every teacher ought to be not only a *pedagogue,* but also a *psychologist;* and he will have, in his daily work, plenty of opportunities to make good use of his capacities in that line.

General Outlines

So the present article will present only the *general outlines* of our system, those outlines which can safely be followed in most any case of adult-beginner. The rest is left to the teacher. Yet, we know of one work dealing with this particular teaching problem, which we can safely and emphatically recommend to teachers and students alike; it is entitled: "*Adult Beginner's Book; Suggestive Studies for Music Lovers,*" by Caroline T. Norcross. This is, to our knowledge, the best and most complete book on the subject, and its value cannot be overestimated. For the student, it is a handy source of information to be used in the teacher's absence; for the teacher it is a most helpful guide containing in concise form all the information he will have to impart to his pupil, and also excellent suggestions as to what order to adopt in presenting the lessons. As a matter of fact, the teacher will alter many details to suit the student's particular needs; he will split lessons in two or more sections; he will occasionally assign a different place to a lesson; and he will give additional exercises and practicing material (the last chapter of the book contains a list from which he can freely choose); but on the whole the book is an invaluable guide and it deserves to be warmly praised and widely used.

Handicaps

Although the exercises given in this article are more of a preparatory nature, we will occasionally refer to such chapters in the "*Adult Beginner's Book*" where the same point of technic is treated. When doing so we will use the abbreviation "A. B. B."

When comparing the chances of adult-beginners with children's, the outstanding consideration which immediately presents itself to our mind is this. We have to reckon with:

1. A double handicap.
2. A double advantage.

The double handicap results from:

1. Loss of time—running often into years.

2. Loss of physical requirements: elasticity, flexibility, and so on.

The loss of time is partially made up for by his enthusiasm and eagerness to make good. The loss of physical requirements can be counterbalanced to a certain extent by the application of the principles of modern *natural* technic, consisting, not of adaptation of fingers and hands to piano playing, but of adaptatation of piano technic to the *natural conformation* of arms, hands and fingers. On this principle are based the exercises we have devised for adults and which make part of this article.

As to his advantages, they are:

1. Enthusiasm, which unquestionably is very strong, as it makes him undertake piano study at his age.

2. More developed intelligence: a most appreciable advantage, since it is a commonly admitted fact that three-fourths of all technic has its seat in the brains.

In what exact measure the advantages counterbalance the handicap, we do not mean to state; undoubtedly, it is an invaluable thing to have an early start and to have plenty of time to let one's technic ripen by years of growth; but still the adult's chances of becoming an average good pianist and a sound musician are pretty fair and worth taking.

Bringing Back the Flexibility of Youth

As to the way of combating his handicap and deriving profit from his advantage, we make, offhand, the following remarks:

1. The physical handicap can be neutralized only to a certain extent by special physical exercises intelligently used. These we describe in the first part of this article.

2. An excellent way to take advantage and make an ally of the student's more developed intelligence is to arrange the study material so as to train not only his technical side but also give him from the very start a knowledge of harmony, modulation, transposition, musical forms, interpretation, esthetics, and so forth. All this will rouse his interest and be a mighty help for his musical understanding. Here again is one of the great merits of the "*Adult Beginner's Book,*" and for which the author deserves our unmitigated approval. Each lesson is so arranged as to present some point of technic, some rule of harmony, and some detail of interpretation or appreciation.

We will give a series of exercises devised to bring back some of that elasticity and flexibility one has lost through years of neglect. The less manual labor has been done the better. Women have a decided advantage in this point. Men, in general, are not very bad off either, since the greatest percentage of adult beginners are intellectual workers who have done very little manual labor. In case much hard labor with the hands has been done, the prospects are almost hopeless. Still, we have known of one miner who, in a few years, was able to take up a position as pianist in a third-rank movie theatre, which in his case was a noticeable achievement.

Practicing Away from the Piano

All of these preliminary exercises are to be practiced away from the piano.

First of all, the student should have a clear understanding and *feeling of relaxation.* The importance of this cannot be overestimated, the more so because an adult beginner generally makes a resolution to "go to it," heart and soul, and to put all his energy in it.

This usually makes him strain all his muscles and rigidity ensues. To avoid this, it is all-important that he should know the advantages and necessity of relaxation. Explain to him how useless it is to spend energy on ordinary "fingerwork," since most of that kind of playing can be done by mere weight of hand and fingers. Even an ordinary *f* can be produced without wasting energy; and all the amount of energy thus saved and stored will be none too much to be used in the rendition of certain works of majestic dimensions and overwhelming effect.

When the principle of relaxation is deeply impressed on his mind and thoroughly understood, pass on to the following movements:

1. Open the hand and fully extend fingers—then snap fingertops against palm. Repeat, first slowly, and gradually increase speed.

2. Put the ten fingertops all together; then, keeping tops of corresponding fingers together, slowly open hands and extend fingers till palms join. Be careful not to make knuckle-joints crack.

3. Put relaxed arm on a table, palms down, fingers slightly curved. With a *swinging* movement, raise one finger as high as is possible without straining, and then let it *fall* down in its initial position. Repeat many times and do each finger successively. *Do extra exercise with thumb.*

4. Let relaxed hand swing loosely in wrist joint, first up and down, then from left to right.

5. With arms hanging loosely along the body, shrug the shoulders in all possible directions: up, down, forward and backward.

6. Let fully extended arms swing loosely in shoulder-joints, forward and backward, gradually increasing length of swing till they describe a whole circle over the head.

7. With arms hanging loosely, rotate the hands so as to describe a half-circle with thumbs, increasing speed till one cannot distinguish the different fingers.

All these exercises are to be practiced until they can be performed with suppleness and gracefulness. It is understood that the amount of practicing depends on the degree of stiffness, resulting from manual labor, that has to be overcome. Sports, athletics and calisthenics, intelligently understood, all help to attain looseness of movements.

Now the student is ready for exercises at the keyboard. Those are to be practiced without any notes. Do not bother the student with notes now; let him concentrate upon *sounds* and the way to produce them. In general, adult beginners know how to read notes. We have not met with a single case where the notes had to be taught. When applying for lessons, they all told much the same story: "I have studied music when young, but I liked baseball better so I quit taking music. Now, whenever I hear somebody playing, I feel sorry, and having a few leisure hours I'd like to try what I can do yet....." Then there is no necessity to teach notes—a simple revision of what has been learned previously will do in most cases. A start may be made right away with *tone-producing.* Always draw his attention upon the tone he gets. Make him form an early habit of listening to himself. This will save him lots of time and trouble later on.

Relaxed Playing

First, repeat the subject of "*relaxation,*" as applied to playing. Show him that his hand, as it lay relaxed on a table, must now lie on the keys in much the same way. Show him how the weight of his hand is sufficient to press down several keys. Then show him how the whole weight of his hand and arm can be concentrated in one finger, and how it can be shifted from one finger to another. Show him again, how a *weighed-down* key makes a much more beautiful tone than a *struck-down* one. Play a chord with relaxed, graceful movements, and then play the same chord with rigid wrist and stiffened fingers. Let him hear the difference; and point out that all the previous exercises will help him to obtain a beautiful tone. (The A. B. B. gives a very good description of the arm and finger touch and the way to produce them, in lesson I under the heading "Touch.")

Now make a start with the following series of exercises:

1. Noiselessly press down one key to give a firm support to the weight of the hand and arm; then swing another finger up and down on its corresponding key, making as round a tone as possible, and being careful to make the succession of notes rhythmical. The finger supporting the hand must be at a distance of at least two fingers from the one playing. Practice all of the fingers in that way.

2. Do the same exercise without any supporting finger, the hand poised above the keyboard. (See A. B. B. Lesson I: Finger Exercise—also Lesson II: Exercise No. 2.)

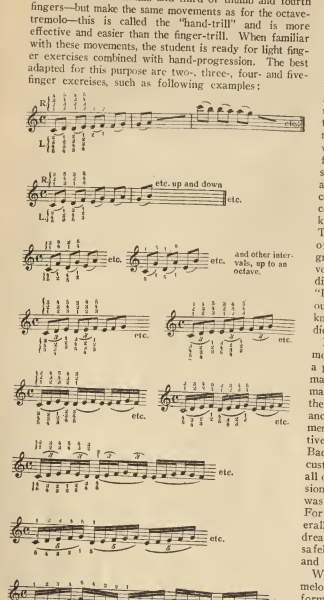
3. Strike single notes (each one previously mentally determined) with a movement of the hand and forearm. In this, the wrist-springs must get busy and act as *shock-absorbers.* Each note must be detached from the next one, and must be played with a graceful, swan-like movement of the forearm. Be not afraid to exaggerate. (See A. B. B. Lesson I: "Arm Touch," and Lesson IX on page 33.)

4. In the same way, play double notes, chords, and finally octaves. Mind to have all the notes similar in intensity, value, and sound. (See A. B. B. Lesson I: "Chord Exercise," "Octave Exercise"—also Lesson II: Exercises Nos. 3, 4 and 5.)

5. Practice Exercises 3 and 4 with pedal. Have the pedal down immediately after each note or chord, and up while playing the next one, thus making a perfect legato. Draw the student's attention to the resulting change of tone. (See A. B. B. Lesson X: "Pedal.")

6. Make same movements as the one described in No. 7 of the preliminary exercises, thus obtaining a

tremolo. Begin slowly and rather exaggerating the intensity of the movements—then gradually increase speed and decrease intensity of movements till you obtain a light tremolo. Do this on an octave-span; next take a sixth, or fifth, or third and finally a second. Play this last interval with thumb and third or thumb and fourth fingers—but make the same movements as for the octave-tremolo—this is called the "hand-trill" and is more effective and easier than the finger-trill. When familiar with these movements, the student is ready for light finger exercises combined with hand-progression. The best adapted for this purpose are two-, three-, four- and five-finger exercises, such as following examples:



and others. (An equivalent of the first one of the above exercises is to be found in A. B. B. Lesson IX under the heading "Slurs.") The teacher should insist that each group of 2, 3, 4 or 5 notes should be separated from the next by a slight *"breath-taking"* of the wrist. This latter joint, being the shock-absorber, must *always* co-operate with the fingers.

Once this far advanced, the student may be allowed to use notes. As we remarked previously, most all adult-beginners know their musical theory; a rapid revision to freshen the memory is usually sufficient. (Lesson I in A. B. B. gives a concise and complete recapitulation of all the essentials of musical notation.) It is also advisable, even necessary, to make a start *now* with the principles of tonality, transposition and harmony. If the "Adult Beginner's Book" is used, and this we strongly advise, there will be no worry about this, as all these branches are taken up simultaneously, and each lesson prepared accordingly. The student should play his exercises and preludes in all major and minor keys. Then he may begin practicing scales, and may be given a book of light studies, such as Bertini, Schmidt, Kohler, Heller and others enumerated in A. B. B.

As for pieces, there is no better material to suit his budding technic and at the same time his often well developed musicality, than the easy compositions of great masters: *Kinderstucke* and a few *Lieder ohne Worte* by Mendelssohn—some movements of Hadyn and Mozart Sonatas—some numbers of the *Jugend-Album* by Schumann—some of Beethoven's *Bagatellen*, and many more, a list of which will be found in the "Adult Beginner's Book."

"One cannot help insisting that extra noise does not spell extra music. Volume of sound is surely not, or ought not to be, the aim of high purpose."

—Francesco Berger.

How Ought Bach to be Played?

By Walter Dahms

Novices in the art of music are usually rather perplexed in the presence of Bach's pianoforte compositions. If honest, they will readily admit they do not quite know how to deal with them. The notion is widely spread that Bach's pianoforte compositions are merely intended as a suitable study for one's "action," as a means for developing independence of fingers and hands. This opinion is supported, moreover, by the way pianists in their concerts are in the habit of playing Bach. It would often seem as though they made a specialty of his works for heating the record of speed. Their audiences, however, feel bored; nor can they help it. For music, devoid of expression, with nothing but a tiring rhythmic and dynamic uniformity to boast of, enlivened at rare intervals only by some curious effect, is indeed incapable of riveting the attention for any length of time. Even Bach's music could not. The result is the belief that his pianoforte compositions are destitute of "melody," some few well-known pieces excepted, where the melody catches the ear. The very same person, however, who fails to be aware of Bach's pianoforte melodies, are astonished to find the greatest variety of expressive and genuine melodies in his vocal music. Is Bach the pianoforte composer so vastly different a man, then, from Bach the author of the "Passion of St. Matthew" or the "B minor Mass?" Or ought one to say that singers who have a text to sing know better than the pianist how to bring out the melodies?

Now what is chiefly amiss is that Bach's works are mostly played much too fast. Although we are living in a period of speed and "records," the music of the classic masters has nothing in common with the development of machinery. The laws governing its subtle influence on the hearer remain as immutable as those of the performance of their compositions, notwithstanding the improvement of our sense of velocity by the contemporary inventive genius. One had better, therefore, begin with playing Bach slower, very much slower than has been the custom. The left and right hand parts will then, all of a sudden, begin to sing. It will be seen that expression, a "melody," is forthcoming; where, heretofore, one was used to hear nothing but a voluble interplay of tunes. For example the "Inventions in two parts" that are, generally, a torment for so many pupils, will reveal an undreamt-of wealth of melody. Prepared thus, one may safely tackle the "Well-tempered Clavichord," the Suites and the Partites.

Whoever has succeeded in hearing and feeling Bach's melodies will not be long in finding the proper way of performance. He will, without sentimentalism, be able to introduce rhythmic liberties and dynamic shadings, such as will convert the former "studies" into pieces full of life and beauty.

The proof that Bach's piano music is generally played much too fast is within easy reach. In Bach's time 200 years ago, music was still in the period of evolution, and had by no means obtained that degree of inward and outward speed that, at a much later period, a Chopin or Schumann was enabled to express through this medium. The few fingerings due to Bach himself, in the editions of his works, afford the best insight into the manner of his own playing. With his original fingerings, these pieces cannot possibly be played with the speed adopted in our time, and which disfigures their content to such a degree. Take into consideration, on the other hand, Bach's instruments! His son Philipp Emanuel tells us that Bach was not only able to "sing," in playing the clavichord, but also while using the hard and refractory cembalo. It is this "singing" that practically excludes an exaggerated speed. Besides, how much more difficult is it not to bring out, clearly and distinctly, on our modern pianofortes, with their metallic resonance, and with their volume of tone, the polyphony of Bach's music, than with Bach's instruments and their wooden resonance! The pedal may be used only sparingly, and the touch must be carefully adapted to the character and content of each part.

Another important though, now-a-days, much neglected item in Bach-playing is that his piano compositions have to be played chiefly in the so-called non-legato, a style representing, between the legato and the staccato, a well determined mode of striking the keys. Now, a genuine non-legato will render practically impossible an exaggerated speed. The player is thus enabled to correct himself most efficiently by means of the non-legato technic. Nor should the tempi given in the modern editions be allowed to interfere. Bach himself has given but a few. The others have been added at a later date and quite arbitrarily. It is as well to bear in mind that terms of tempo, such as *adagio, andante, presto, allegro* represent no absolute, no definite values. They are merely meant to indicate the character of the tempo, and there are slow allegros as there are fast adagios. The first thing to try pretation find its full realization if there is the least should always be to comprehend the character of the piece and to find the melody. The tempo will follow naturally.

There are, no doubt, many lively pieces by Bach which require a fast tempo. When I said that Bach ought to be played slower than is usual, I wished to say: Slower in Character. The most important thing, however, will always remain the player's receptivity for the beauty of music. Whoever has succeeded in finding it in Bach's wealth of melodies, will not be long in learning how to play Bach as he ought to be played.

Chopin, whose personality and compositions reveal so very different a world from Bach's, was in the constant habit of playing Bach for several weeks exclusively, whenever he intended to play his own compositions in concerts. This was, as he used to point out, the only way for obtaining the requisite sureness and beauty of performance. And we know from his pupils that he played Bach invariably in a "curiously moderated tempo." He was thus evidently aware of what was essential in Bach. And he knew how to bring out the melody.

The key to Bach's works for the piano is the "Inventions in two and three parts." The literal title which Bach gave to this work runs as follows: "Straightforward guide, by which lovers of the piano, but more especially those eager to learn, are shown a clear manner, not only to play with clear intonation in two parts, but also, when further advanced, to manage three obbligato parts correctly and well. At the same time not only to secure good inventions, but also to develop the same well, above all however to obtain a cantabile style of playing, besides acquiring a strong foretaste of the composition."

All players of the pianoforte who have as yet failed to relish Bach, may be advised to go through the following course, using a moderate measure: "The Inventions in 2 parts," Nos. 1, 3, 4, 6, 7, 10, 13, 15. The left hand is supposed to acquire the same force of expression as the right, for they both play melody and nothing but that. Then some of the "Little Preludes." Afterwards, the Inventions in 3 parts, Nos. 3, 6, 7, 11, 12, 15. Finally, several preludes and fugues from the "Well-tempered Clavichord." Whoever has made with a due amount of attention and love, a study of only a few Inventions, and who, for example, is able to feel the wistful and songful mood of No. 7, will have reaped a great and decisive advantage for all his piano playing. As a last piece of advice: Each hand ought to "declaim" its part, as if the notes were words.

So Easy!

By Giulio di Conti

Yes, it is so easy to think that the other fellow has done it easily!

One reads of how a great master gets into something like creative frenzy while at work—and at once the imagination figures him as dashing down the ideas as they press for utterance. True, this state may sometimes exist for a few minutes while some fresh inspiration is born. But what a deal of patient toil goes into the bringing of the product to completion.

Beethoven kept thematic ideas, as they came at odd times, carefully recorded in his note books. From these he chose cautiously that he might have just the ones which would unite in developing a work he had in mind.

Wagner began his "Der Ring das Nibelungen" in 1848; and it was not entirely completed until November 21, 1874. During the greater part of this period the composer was actively engaged upon this work. Scarcely any one of his operas was produced in less than two years of hard study and labor.

Boito, however, seems to have won the palm for faithful devotion to one work. His "Nerone" was conceived and begun during his sojourn in Poland in 1862; and this opera, founded on the career of this ruthless Roman Emperor, was not quite finished during the last months of his life, which ended in Milan on June 10, 1918.

Keyboard Motions that Insure Better Piano Playing

By the Well-Known American Pianist

DAI BUELL

[Editor's Note.—*Miss Dai Buell was born at Fort Wayne, Indiana. Her best-known teachers in pianoforte are Carl Stasney, Carl Baermann and Antoinette Szumowska. She also studied theory at The New England Conservatory. As an American trained pianist she created a sensation in her appearances in London and Paris. The general criticism of the press here and abroad has been unstinted in its enthusiasm over her art. She has played extensively in her native country, often characterizing her recitals with very interesting and significant notes upon the works she performs. This, added to successful experience in teaching, enables her to bring a fresh note to* The Etude *in such an article as the following* The Etude *is continually seeking to present new ideas from new writers. Many new names will appear in our columns this year.*]

Even in this age when there is so much good piano playing and when pianistic technic seems to be well-developed, generally, there appears now and then one whose performance seems absolutely effortless. Such pianism seems to radiate only joy in the release of the living beauties bound behind the hieroglyphics on the printed page. This free joyousness in turn permeates the audience, and the resultant attitude is the simple joining of hands by artist and audience in front of the magically present pictures.

Is this ideal situation due largely to the performer's consideration of all keyboard possibilities? We think so! For how can the divine conception of a vital interself must efficiently by means of the non-legato technic. allowed to interfere. Bach himself has given but a few. and to find the melody. The tempo will follow naturally. require a fast tempo. When I said that Bach ought to be played slower than is usual, I wished to say: Slower in Character. The most important thing, however, will always remain the player's receptivity for the beauty of music. Whoever has succeeded in finding it in Bach's wealth of melodies, will not be long in learning how to play Bach as he ought to be played.

Chopin, whose personality and compositions reveal so very different a world from Bach's, was in the constant habit of playing Bach for several weeks exclusively, whenever he intended to play his own compositions in concerts. This was, as he used to point out, the only way for obtaining the requisite sureness and beauty of performance. And we know from his pupils that he played Bach invariably in a "curiously moderated tempo." He was thus evidently aware of what was essential in Bach. And he knew how to bring out the melody.

The key to Bach's works for the piano is the "Inventions in two and three parts." The literal title which Bach gave to this work runs as follows: "Straightforward guide, by which lovers of the piano, but more especially those eager to learn, are shown a clear manner, not only to play with clear intonation in two parts, but also, when further advanced, to manage three obbligato parts correctly and well. At the same time not only to secure good inventions, but also to develop the same well, above all however to obtain a cantabile style of playing, besides acquiring a strong foretaste of the composition."

All players of the pianoforte who have as yet failed to relish Bach, may be advised to go through the following course, using a moderate measure: "The Inventions in 2 parts," Nos. 1, 3, 4, 6, 7, 10, 13, 15. The left hand is supposed to acquire the same force of expression as the right, for they both play melody and nothing but that. Then some of the "Little Preludes." Afterwards, the Inventions in 3 parts, Nos. 3, 6, 7, 11, 12, 15. Finally, several preludes and fugues from the "Well-tempered Clavichord." Whoever has made with a due amount of attention and love, a study of only a few Inventions, and who, for example, is able to feel the wistful and songful mood of No. 7, will have reaped a great and decisive advantage for all his piano playing. As a last piece of advice: Each hand ought to "declaim" its part, as if the notes were words.

DAI BUELL

Every Little Movement

The title of the old popular song, "Every Little Movement Has a Meaning All Its Own," comes to mind when speaking to pupils on such subjects as:

(a) Conservation of Energy.

(b) Forming of the hand in the position of the figure to be executed.

(c) Mapping out whole compositions according to graphic outlines.

(d) Parallel motion to insure speed and accuracy.

Conservation of energy should be one of the most important studies of the aspirant to the concert stage. How deplorable to be compelled to excuse slovenly performance at the end of a program with the phrase—"Oh, well —he is probably tired!" Yet, even at the recitals of well known artists, such remarks are overheard. The solution is, of course, the distribution of powers and the control of relaxation. There are many opportunities to "let down" during a performance, without in any way lowering it by one's physical limitations. In fact, the same physical limitations were present at the time of the mental conception of the composition; and it is often only necessary to follow the lines of least resistance in the recreation of the impulse of the creator.

Breathing and Piano Playing

Breathing plays a great part in the inception and flow of a musical phrase, just as it does in speech where the length of phrase line is largely moulded by the diaphragm action. The laws of breathing would not permit a phrase of exorbitant length to exist in the mind of the composer. It must terminate according to capacity and inhalation and exhalation.

While not invariable, this law of phrasing is helpful if one would give to a composition that life of which the composer dreamed, and if the work is to speak eloquently to its hearers. The breath is held when a long exciting musical moment is at hand and we float on the serene plane of atmospheric calm with long unconscious respiration. One can detect different breathing in response to every musical emotion; and breathing in relation to phrase line should, therefore, be a study of the musician.

The Laws of Art

It is almost trite to say that the laws of life and science are the laws of art, but it is sometimes necessary to recall that fact when working out an interpretation. Take, for instance, the study of *climax* in music. How often does one see a youthful virtuoso working up a figure to a great height indeed, giving to the hearer a distinct thrill, only to offend in his youthful ardor by *keeping on* at that great height apparently indefinitely—only to establish the impression of ranting! Would that he had followed the line of least resistance, realizing that each crest has its through, applying the old rule, he learned in "Physics," that "to each action there is an equal and contrary reaction." If, therefore, he had followed that tendency to relax his pitch, physically and musically, he would in most instances, have achieved the ideal in the *reaction* of that which the composer had in mind.

There seem to be no examples where, in the progress of a composition, to go against nature is necessary. Sometimes, in a brilliant display piece, the composer requires the interpreter to drive himself to an almost superhuman persistence at the end of a composition; but in that case the reaction comes, not in *tone* but in the moments of silence which follow.

Reserve Power

Reserve power, so synonymous with "Conservation of Energy," and so necessary if the proper distribution and balance of a performance are to obtain, must be subconsciously contributory; and it is comforting to reflect that everything is relative and that at no moment is it necessary to force any power, so completely is the effect of one gradation of force and speed dependent either on preceding passages or on the ones to follow. From the first swell to the final climax the degrees of emotional intensity of tone should fall in direct proportion to their importance in the dramatic scheme of things. Hence it follows that the resultant revelation of the composer's message can be just as eloquent and find as complete a response in the soul of the listener, even if on a smaller canvas, as the performance of greater range.

How often, indeed, have we found that fact proven in two interpretations by different artists. One whose animal force is very great, but who has not formed a definite conception of the work in hand, may have followed the moment's impulse and released a reading of the notes which did not allow the import of the composition to "register;" perhaps only because his phrase-climaxes were as great as his final or composition-climax. He had, in a word, used *all* of his powers at *all* times instead of employing deliberate restraint.

On the other hand, a more sensitive artist, with perhaps not so powerful a physical technic, has moved you more deeply in the same composition, in an entirely more limited range, *but* with more intelligent gradations. Did not, therefore, the latter artist, though not so physically developed, give a more powerful reading than the former, because of his intelligent distribution of force and the *implication* of that which he did not employ?

It does not follow that if the more physically powerful pianist were to employ *his* powers as intelligently as the more sensitive artist of lesser strength, one would receive a more thrilling revelation of the composition's content. The plane of our total adventure is established with the attack, and—all is relative.

Deliberate Design

But, you say, such deliberate design eliminates inspiration. Ah, no! We have found that inspiration during *performance* is hardly a success. An inspirational moment is apt to invite contemplation and therefore interrupt the dramatic whole in the accompanying desire to bask in the new beauties of the passage. It is only when such a moment occurs in the *studio* that it is of greatest value. Then one can indulge that contemplative desire and decide how the effect was produced, and so fit it into the complete mosaic. An inspirational moment then becomes of greatest influence; for it alters the whole work and, by absorption, it is so associated in the sub-conscious with the master-work that one need only recall the mood of that moment of light and it is at once reproduced before one's audience. Then only does an inspirational moment become of greatest import.

Now that the importance of an intensity-plan for a composition has been discussed, it might be well to make a few citations of the Motions of Control.

We have said that so much depends on Attack, that the plane of our flight may be established at once. "Know *thyself!*" So many young musicians are fooling themselves. They think that they have all the power of a "Boanerges of the keyboard," and begin a work with a brilliance that they cannot sustain. They force their tone to such a point that at the middle no greater volume can be summoned and the interpretation *must* conform to the physical limitations. If only they would say to themselves before the attack, "Now, I have only a certain sweep of power, and because I must employ a tremendous 'working up' in this composition, I must restrain this beginning."

"But how?" you say. All is so easy when one law is kept in mind. The degree of speed with which a key is depressed controls the intensity of the tone. And since we are beginning our citations with the building up of a composition instead of—as is so often dramatically demanded—allowing it to begin at a height and drop, we must first talk of keyboard contact.

Pianissimo Effects

A beautiful pianissimo, so rich in the quality that carries, is an enviable possession, and not so difficult to acquire if that one law is kept in mind. With the cushions resting alertly on the keys, it is helpful to feel that the *live weight* of the arm is almost held *off* the keyboard, *deliberately*, with the elbows held slightly from the body. The cushion presses the key with the desired quality and intensity held in mind, and the pressure from the arm is quite enough to produce this nicely conceived tonal attack.

Of course this is only one way to produce the pianissimo attack-tone; but it is one which insures a wonderful legato and introspective quality, if the cushions do not leave the keys but allow the finger to rise with the natural rebound of the key.

The full-arm attack can be controlled to a surprising degree, if the descending arm is aided by a high wrist which falls (*after* the cushion contact) slowly or rapidly, according to the intensity desired. This touch is far preferable to the former, if the following tones of the phrase are to be sung legato by use of keyboard leverage. This implies the using of the contact of one finger on a depressed key with *full-arm* weight as a preparation and aid in control for following tones, the hand being turned and the fingers being lifted to allow the hand to fall fully relaxed from one key to another. In this case the cushion grip is an important control-device, and therefore invaluable in conquering nervousness. Here the gradation of arm-weight is not altered as in the first example, but the full arm rests on the finger tip through a loose wrist, and if the speed of depression of the key remains constant, that separate individuality which persists in each finger is eliminated and the tones may be matched as in a string of pearls.

So much for the conservation of energy as an interpretative "balance-staff."

Anticipation

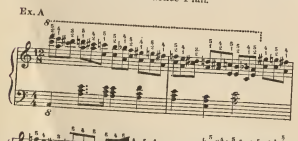
Forming the hand in the position of the figure to be executed (in running passages) is an important point in the development of clarity and speed, and even tends to more reliable memory playing. This means the physical *anticipation* of as many notes as possible in one position of the hand, and so on with each advance of the hand until it is possible to map out whole compositions according to the changes of position of the hand. It is an efficient method which reveals many unnecessary motions and is its own solution for the elimination of these effort-wasting actions.

"Efficiency" has been much discussed; but it is only seldom that one sees a pianist's technical equipment so free from "lost motion" that one is conscious of each motion counting. A teacher or coach should be an "efficiency expert" who surveys the machinery so critically that the unnecessary movements may be pointed out and the student encouraged to bring to bear, at an early stage, just such a critical attitude when working out a technical difficulty.

We even go so far as to insist that pupils analyze technical difficulties and provide a solution before a first keyboard reading, and we always advise a *silent* mapping out of all mechanical actions before attempting execution. By silent mapping out is meant keyboard-graphics *without* depressing the keys—the taking of the positions in order. It then becomes possible for one mental impulse to prompt the entire motion-outline, while the execution of the individual notes gets to be (with practice) almost reflex.

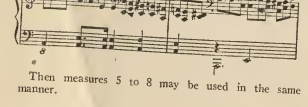
An example would not be out of place, and the "Winter Wind" Etude, by Chopin, profits at once by this method. Learn the Etude as a whole. A pupil is usually surprised when requested not to touch the first four measures until the main body of the Etude is learned; and especially when told that it is because these are more difficult than all the rest put together, he invariably "registers" astonishment. But it is! The sinister, bleak, quality of tone comes more as a result of prayer and fasting than from the analysis and subsequent intelligent employment of keyboard motions, which is the answer to the difficulties of the Etude proper. In a word, there are only two motions necessary in the whole preparation. One, as set forth in the first four measures, and the other in the next four measures. If the Etude is worked out on this simple plan the memory is an effortless possession and the interpretation becomes a simple distribution of dynamics and use of rotary motion. From the main body of the Etude, measures 1 to 4 serve the Minimum Practice Plan.

Ex. A



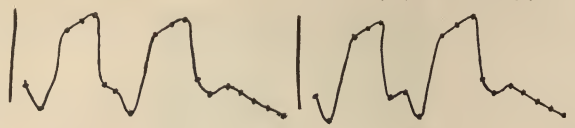
Then measures 5 to 8 may be used in the same manner.

Ex. B



How universally employed and how carelessly reckoned with! The truly great pianists of all times, whether they so termed it or not, habitually practiced it; and when we pause to think, how indeed could there have been endurance without it?

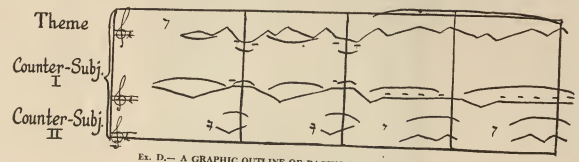
The *relaxed* hand and arm rests on the fifth finger with the thumb up. Immediately on placing the hand in A-flat *playing* position, the forearm muscles are twisted. Only by untwisting and twisting these muscles can the state of being "muscle bound" be avoided. Of course, after the good habit is formed, this combination of motions is so rapid as to be practically imperceptible, but



EX. C.— LINE PICTURE OF CRAMER'S ETUDE XIII

I still find the slow, exaggerated practice of rolling the hand from one side to the other to be a sure cure for the fatigue so common in such compositions as the one under discussion—Chopin's Opus 25, No. 11 A feeling in the upper arm like so much jelly shaking is the best proof of its complete possession.

After the simple blocking out of the first technical problem, and when it has been successfully applied to all



Ex. D.— A GRAPHIC OUTLINE OF BACH'S FUGUE IN B FLAT

passages of parallel design, to the point of natural memorization; when the good habit of placing each finger on that part of the key most conducive to the even flow of the complete whole has become a matter of course; then, and only then, the student should begin to play the work as written, bringing to bear all such knowledge as distribution of arm weight, degree of finger height, and that finely strung rotary motion, which, in the final analysis, is the answer to the endurance required.

To work in this manner makes that ideal, set out in the first part of this article, possible. An intelligently conceived, finely balanced re-creation is the resultant, and not the sprawling, puppy-like exhibition of energy that one is used to associating with the student's efforts in this work and which fairly bulges out of the frame in its exuberance.

Graphic Outline

Another aid is especially helpful to pupils who say "I just can't memorize!" And while it is not exactly under the head of Keyboard Motions it is suggestive of them; namely: mapping out compositions according to a graphic *outline*. Take the Cramer Etude No. 13 for example; a study in beautiful curves, broken chords, harp-like in timbre, and, if played up to tempo, a delightful encore, by the way. When the design is sketched out by a single line on a piece of paper as it looks and sounds in the mind's eye and ear, it is surprising how such a simple plan is visualized by one who "just can't remember."

Of course, it is not necessary to make a literal diagram of *every* composition under study. These examples are offered merely to illustrate the mental process of one who thinks habitually in terms of phrases and groups of phrases. We have often been asked if, when reflecting on a composition mentally away from the keyboard, the individual notes are thought of according to their letter names. These diagrams are an answer to just that question which exists in the minds of students, and if considered intelligently should facilitate matters. Not notes as such, but their rise and fall, to and from each other, is the idea. Here is a veritable one-line picture of the motion outline of the Cramer Etude XIII.

See accompanying example C.

This suggestion has been of real help in taking up a first Fugue of Bach. In contrapuntal playing it is sometimes very difficult for a pupil to develop the ability which equals that independently uttered finish which the individual members of an orchestra contribute to the ensemble of voices. The pianist must not only be the conductor but the separate players; and a suggestive idea which holds the mirror to the separate line of musical thought is not without its value. We find that in fugue playing this picturing of the tonal rise and fall not only assists in memorizing but also makes for that final coördination.

Here is a "graphic" of Bach's *Fugue in B-flat* from the "Well Tempered Clavichord."

See accompanying example D.

To get the full import compare this map with the respective passages illustrated, and note the accuracy of the tonal rise and fall. The vertical lines are, of course, bar-lines; and the first two lines of each staff are indicated at the left

And lastly, as the Efficiency Expert, leaving his field

of inspection, looks over his shoulder and sees a gear or so that could be dispensed with and so increase the speed or power of the factory, we recall another unnecessary and ineffective motion.

Best illustrated in the skips beginning with the 27th measure of the Chopin "Berceuse" and the finale of the *Maskig* of the Schumann Fantasie, we find a tendency of the hand to inscribe an arc with each group of two quavers when, by keeping the hand as nearly parallel to the keyboard as possible, a greater speed is evident and a "sure-fingered" sense provides wings for the beauties awaiting release.

See accompanying example E.

Uncertainty which always betrays itself in timid tone or careless inaccuracy fades into that surety which allows the listener to sit back and relax in the feeling that here at last is a Tone Pilot who will not wreck one's trusting sensibilities on the Scylla or Charybdis of dissipated effort, but who carries all with him in focused powers.

Self-Test Questions on Miss Buell's Article

1. *What relation has breathing to piano playing?*
2. *How shall we develop Climax in interpretation?*
3. *How shall we provide for "reserve power"?*
4. *What value has "pianissimo" in interpretation?*
5. *How can the "graphic outline" be made useful in studying a composition?*

Infinite Pains and Genius

By D. X. Kyrbi

Blessed are the diligent: truly, they have their reward. The one whom the world has acclaimed a genius has invariably possessed this quality. Only the very few seem to have that inner urge to master minor details. Industry, persistence and dogged digging are the price of really first-rate achievement.

Mrs. E. D. E. N. Southworth has left record that she re-wrote forty times a single sentence of one of her novels. The enthusiast who engaged a hotel room next that of Paderewski, with the hope of a treat in the way of a rehearsal, was chagrined when the great Pole spent on but two measures his usual hour and a half of practice.

Have you developed a thirst that will be quenched only when the last source of knowledge about the study in hand has been exhausted? Are you willing to lay down a task while there is yet a detail which you have not mastered? Where do you catalog yourself?

What Studies Shall I Use?

By HARRIETTE BROWER

A young teacher, but recently entering the profession, desires advice of the kind and number of études to give her pupils. The subject of étude-giving evidently oppresses her, for she has tabulated a list of those she considers most necessary and worth while, and she is anxious to know whether she ought to use the large books entire, or make selections from them.

The list she sends includes: Behrens, Op. 61; Bertini-Germer; Burgmüller, Op. 100; Clementi, "Gradus;" Cramer-Bülow; Czerny-Germer; Duvernoy, Op. 120; Heller, Selected Studies, and Köhler, Op. 300, two books. The teacher adds, she is a novice in piano teaching, and for this reason seeks guidance in selecting material.

A desire to help the young teacher lay uppermost in the answer sent her. Be not troubled about how many and how difficult études to give the student, we counselled. Think first and always of the principles to be taught and illustrated. These are of the first importance. Études are sometimes like medicine, only to be administered in special cases and for particular disorders. When the player understands principles of tone-production, weight and relaxation, many études are a weariness to the flesh and a waste of time. And time is too precious to be wasted. How much better to put time on repertoire and have something to show for it in the end.

Now the principles which underlie good piano playing are not difficult to learn. They can be taught so simply and directly that a child of six or seven years can understand, if they are presented in elementary form. Or they can be so presented as to meet the need of the advanced player who has neglected this indispensable part of his musical education.

Fundamentals

Before the student should attempt to play études such as those mentioned above, he should know the meaning of Condition, and recognize when his arms and wrists are stiff and when they are relaxed. To understand the condition of arm relaxation, raise the arm and extend it on a line with the shoulder, the hand at the same time hanging limp from the wrist. Now let the arm fall at the side, of its own weight, quite limp and relaxed. If it is in this condition, it will rebound from the body a couple of times. Repeat this test fifteen or twenty times daily. One must have the mental concept of arm relaxation and sense the *feel* of it. Exercise each arm equally in this test.

A child who is attentive can be taught this sensation and condition and often acquires it with more ease than the older student steeped in old ideas of stiffness.

The Next Steps

The next steps are: Hand Formation and Finger Action. These can best be explained and taught at a table, before going to the keyboard. It stands to reason that if the learner can not get his hand in shape or fails to make correct finger movements while undistracted by tone and time, he never will be able to do them when he has a dozen other things to think of. The attempt to do the advanced things before one has taken the necessary steps leading thereto, is the cause of much of the poor piano playing we hear every day. One thing at a time in the first stages insures true progress. Furthermore, before attempting études, the student must be able to play a scale correctly and smoothly, both forward and backward. The ability to do so reverts back to foundation principles—to the slanting position of the hand, the passing of thumb under quickly and deftly, and the swinging of hand over thumb with equal facility. These preliminaries acquired, they must be put in practice in a four-octave scale, to gain evenness and fluency.

Since there are many chords to be found in études, the student must be prepared for them. Chords are not all played alike. Different touches are marked in the music, because chords are to be played either marcato, legato or staccato. Shall they be attempted in études or in pieces without preliminary practice?—without knowing anything about touches required for chords? No. The student is advised to study the "rotary arm" movement at the table, learning to hold the hand and fingers in shape for the desired position. The three fingers playing the chords should keep their shape when the hand is lifted off the keys, while the two other fingers are somewhat extended, so they will not hit other keys.

Beginning Etudes

Granted, then, the preparatory principles have been carefully taught and reasonably assimilated, the student is now prepared to apply them to an étude. For this purpose it is well to use the first four studies of Duvernoy, Op. 120. Étude No. 1 presents items of scale and passage figures, chords in *marcato* and *legato*, phrasing and single notes to be played with rotary arm movement. Put this little étude of two pages before a student, or a teacher of years of experience, and if neither has studied principles of arm and finger movements, the results will be stiff, angular and ineffective. On the other hand, the student properly prepared will find no trouble in applying precepts already learned and in making the étude effective and meaningful.

The second Duvernoy étude is a little more advanced than the first, in that the two hands are almost equally active. Here rotary arm movements are required for single notes with prepared fingers, phrasing movements, accurate finger action and the like. In slower tempo, the étude can be well grasped by a young student who has learned the fundamentals. Older ones, with more experience, can work up the étude to the required metronome speed.

It will be well to follow the second étude with the fourth and thus gain greater variety of material. Here we have broken chord figures. Have the student analyze these chords, an easy matter if he is trained to recognize chord formation. The first page is mainly made up of tonic, sub-dominant and dominant chords; the second uses a chain of dominant 7th chords and their resolutions which are very interesting to follow out. At the outset the idea may be more quickly grasped if the broken chord figures are played as solid chords, very slowly and carefully. One thing the student is bound to learn from this étude—the correct fingering for the four-voiced chord. Eternal vigilance is often needed to see that the student always uses correct fingers.

Advancing Steps

To go a step farther, take études One and Two of Czerny, Op. 299. These are in advance of the Duvernoy in form and execution. As generally used, however, they are just "played through," and the learner passes on to the next and the next. Not in this way will they do the most good. To get the greatest benefit, work them up to the highest speed of which you are capable. Play the two as one étude, with the metronome at four beats to the measure and afterwards at two beats.

After these have been mastered, take up Czerny, Op. 740, études 1 and 2, and treat them to the same process. In fact, all the eight études mentioned so far are to be memorized, worked up to speed and played as concert pieces, with all necessary velocity and finish.

The Musical Study Problem

The problem of selecting Etudes, or musical studies, is an old one. It has been discussed many times in this publication. Some teachers eschew Etudes entirely, just as others eschew exercises. On the whole, we should say that the great majority of the best teachers of the times use Etudes and exercises liberally but judiciously. No one in these days thinks of playing all of Cramer or all of Czerny; just as no one thinks of reading all the "want" ads in the newspaper. We select what is most useful. For this reason Graded Courses of Studies, selected by experts, have become widely used. Realizing this need, the publishers of THE ETUDE *have prepared a 24-page booklet for free distribution, listing most of the most desirable standard teaching-pieces, studies and exercises. The list is arranged in 10 grades; and any* ETUDE *reader may procure this booklet upon postal application.*

Do you not think this is a more satisfactory manner of studying études than the usual one of ambling through book after book of them, and not bringing any one up to concert pitch? And also, is it not better to acquire technic constantly through scales, trills, chords, octaves and arpeggios, thus building up an all-around mechanism which will serve you to master advancing repertoire?

The Crux of the Matter

The question resolves itself into this: If piano technic must be learned from études, then the student may need to go through a great many, yet even then he may not attain the desired results. If, on the other hand, technic is studied for itself, outside of études and pieces, many études can be eliminated. Indeed, only such études as illustrate fundamental forms are absolutely necessary.

Of the making of études there is no end. Mr. Huneker, in one of his books, enumerates them by the hundreds. One would need several earthly lives to go through them all. And to what end? Is not repertoire more to the student than masses of études?

Opinions of Artists and Teachers

What do some of the present-day artists think on this subject? Listen to Ernö Dohnanyi, a master teacher, as well as a great pianist. He said to the writer:

"Much valuable time is often wasted on études. Students seem to think the greater number of études they go through, the better players they will be; whereas they would much better put their time on mastering repertoire. What masses of études have been written! Their name is legion. Von Bülow edited a book of fifty Cramer Studies, selecting those he considered the best. But while the player is learning these, he could put in the time to more advantage on pieces of value, which would add just so much to his repertoire.

"Some of the études are nice, but we have grown away, in these days, from the older ways of study. We do not need so many études, nor do we use them in the way a past generation did. If you speak of Chopin's études, that is another matter. Chopin Études belong to the repertoire of every pianist; indeed, they are not études at all, but beautiful works of art. In them one finds every form of technical problem necessary for building up a virtuoso pianism. Of course, they are not for the immature student; all who attempt them and hope to master them, must be prepared through the practice of scales, chords, octaves and so on."

Master the Fundamentals First

Alfred Cortot, the French master, said:

"I do not approve of using a great many études; rather select passages from them, which present original problems, especially suited to one's needs."

Sigismond Stojowski, in discussing this very subject, remarked:

"I give very few études, and those I do use I administer in homeopathic doses. It is not necessary to play through a mass of études to become a good pianist. Much necessary technic may be learned from the pieces themselves, though scales, arpeggios and other technical forms should form part of the daily routine."

Other artists have expressed much the same views. It is an old-fashioned idea to stuff the student with quantities of études, though a few, thoroughly mastered, will be beneficial. We live in a more rapid age than the former generation, and want to get at the heart of matters more quickly. Master the fundamentals first, and then you can play any number of études. But, having mastered the foundation, you will be all the more eager to build—not a repertoire of études, but one containing masterpieces of classic, romantic and modern music.

The truth goes deeper. You speak when you play!
Labor and love, and moments of sweet ease,
Pain, pity, trouble, care, perplexity—
All the abundant living of the day
Flows through your fingers to the waiting keys,
Then to the trembling wires—and thence to me!"

Virtuosity Discounted in England

VIRTUOSITY for virtuosity's sake is ridiculed in England. This is perhaps a heritage from Mendelssohnian traditions. When Mendelssohn founded the Leipsig Conservatory he surrounded himself with a coterie of conservatives—extremists—to most of whom a pianist of the Liszt or Thalberg type was a curiosity more than an artist. Indeed it was very hard for Liszt to "live down" his pianist virtuoso reputation, even among those who realized his greatness as a composer. The Mendelssohn cult had a great influence upon England, particularly through Mendelssohn's English disciple, Sterndale Bennett. For years the splurging pianist who kicked up a rumpus at the keyboard, regardless of its musical worth, had very little chance of meeting with success.

This form of virtuosity, which was so popular at one time in America, is rapidly being displaced here from the popular favor of the serious minded.

The Origin of Creole Rhythms

By Joseph George Jacobson

WHILE penetrating the little known jungle of the Guianas, South America, I stayed for a long time among the indigenous Ukas. Their queen was named "Sabi-a-Sani," which, freely translated, means "She Knows a Thing or Two." This tribe lived on the Marowyne River, the boundary between French and Dutch Guiana. While staying here for several months I found a little harmonium, but nobody could play it. It had been brought up the river years before; and the tribe called it "the noise-maker." I told them I would play it; and about four hundred men and women gathered around the instrument expecting "Aubiah," or witchery. I played medleys of Chopin, Bach and others, and the audience was extremely appreciative.

The rhythm of these people is wonderful. The Ukas are descendants of runaway slaves imported from Africa, who brought with them their complex rhythms and the drum-music by which they transmit news and signals over large distances. When the negroes came in contact with the Spaniards in the West Indies, each went into raptures over the music of the other; and thus were laid the foundations of the Creole songs and dances of which we have such an overdose of bad compositions. The *Habanera*, not to be mistaken for the *Tango*, which is really the name only of a negro dance, is most fascinating. We know the rhythm well from *La Paloma*, and Bizet used it in "Carmen." The Tango originated in the West Indies where it was danced only by the lowest class, deriving its name from the African "Tangana." A few years ago it found its way into Argentina, but again was danced only by the plebs. Straight from there it was brought into our salons.

Use the Dictionary

By Will Cowan

INTELLIGENTLY begun is half done. And this applies as much to practice as to any other undertaking. Knowing precisely what one is trying to do means that the goal will be reached much more directly.

Just because this is so, the student should not think of beginning practice without a good dictionary at hand. No one interested in music study need be without one of these when very satisfactory ones may be had for twenty-five cents. Of course, the larger ones are better.

Do not attempt "studying the dictionary." Before starting practice on a composition—either study or piece—look through it carefully for any unfamiliar sign or musical term. Become quite familiar with the significance of each of these before daring to touch a note on the instrument. Thus you will realize *how* the composer desired these notes to be executed, and will derive multiplied pleasure from trying to do them so rather than merely sounding notes.

By this method a practical vocabulary will soon be mastered so that the use of the correct interpretation of the musical terms becomes a natural part of reading the notes. Then, all good dictionaries have lists of composers' names with pronuciation, their nationality, the dates of their birth and death.

Thus will the foundation of good musicianship be laid. The days of the finger-musician are in the past. The one who cannot talk intelligently about the principles of his art or cannot answer clearly the simple questions about its notation and terminology, is doomed all too often without playing a note.

A Two-Against-Three Exercise

By Francis Kendig

IN spite of "reams of writing" and "tons of talk" many musicians have never learned to play "two-against-three" smoothly, even in slow tempo. It should be so mastered that a pianist who encounters this combination can go right on without breaking either tempo or rhythm.

Here is a little exercise which has been, both to myself and to my teacher-students, of more value than almost any piece in our repertoires.

Theory of the Rhythm

Before the exercise can be played smoothly a mental understanding is all-important. As six is the smallest number into which both two and three can be evenly divided, count six.

```
  *     *
1 2 3 4 5 6
  *     *
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Unless absolutely strict and even time is kept, the exercise is of no value. This rhythm, with a note played

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                 123456
on counts 1, 3, 4 and 5, equals  .  The teacher
                  >  >  >
may clap          1  2  3  4  5  6  while the student
                  >     >
claps             1  2  3  4  5  6.  The ear will easily rec-
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ognize the fundamental rhythm. This plan can be followed out with groups of students.

Then the player should tap on the table two eighth notes with one hand and triplet eighths with the other, and this till a considerable speed has been attained. After this has been learned, change hands.

At the Piano

First play the right hand, counting the entire line

```
*  *  *  *  *  *
1  2  3  4  5  6.
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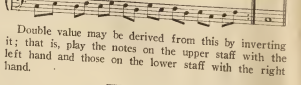
Then play the left hand, 1 2 3 4 5 6. Then play the first three notes of the right hand, followed by the first two of the left hand, and then slowly put them together.

The exercise should be practiced at all speeds from *largo molto* to *allegrissimo*, and in all keys. To transpose, place the five fingers over the first five scale notes of the new key. The fingers should rest lightly on the keys and the hands are held quietly at all times. The closer the fingers are held to the keys the easier a smooth and high rate of speed will be obtained.

The exercise follows:



Double value may be derived from this by inverting it; that is, play the notes on the upper staff with the left hand and those on the lower staff with the right hand.

Is "Bach" Dull?

By Sidné Taiz

IT all depends upon the method of approach.

Many a young student has had born in her soul an "eternal hate" for this most genial master, because his works were not presented in a manner to make them attractive to the juvenile understanding. Why should his music, so full of vitality and musical interest, ever be given as technical studies!

What one of his works—great or small—is not built upon an interesting subject? Not one of them but has a pleasing little tune as its "theme."

Get the pupil thoroughly acquainted with this, by either playing or singing it, or both. Then set her out on a "chase" to follow this throughout the piece. Even small children grow thoroughly interested. It becomes something of a "game" to them; and, with a little enthusiasm on the part of the teacher, they are soon so deep in it that they are asking for "more Bach." His little dances and other movements have thus become the key to his whole domain.

"GRAND opera, light opera, musical comedy, music drama, ballet, revue—we seem always in the theater to be seeking some form which will achieve a true marriage between music and drama." —HORACE SHIPP.

Bernhard Hamblen

BERNHARD HAMBLEN, whose songs have achieved exceptional success during recent years, was born in Yeovil, Somersetshire, England, July 14, 1877. His general and musical education was received in England. For some years he has lived in the United States, and is one of the few men whose compositions have produced such a large revenue that he is enabled to devote all his time to writing.

Mr. Hamblen's most recent works are "His Almighty Hand" and "Sunshine in Rainbow Valley."

Among his previous successes may be numbered, "Smile Through Your Tears," "There's a Song in My Heart," "Cast Thy Burden," "The Still, Small Voice," "Oh Light of All the World," "Remembrance," "The Rolling Stone," "Roses of Memory," "The Silent Legion," "Little Voices Calling," "Little Curly Head," "Oh Troubled Heart, Be Still." "His Almighty Hand" will be found in this issue of THE ETUDE.

Mr. Hamblen's music has had such an unusually wide appeal that he was invited to give his opinions upon the reasons for the success of a song. We are very happy to present them herewith. These ideas embody so many common-sense principles that we recommend them to all our readers who aspire to compose songs.

"So much has been said and written concerning the psychology of 'successful song writing' that further comment seems superfluous; but, having been asked for an opinion on this widely-discussed matter, I humbly offer the suggestion that the indispensable ingredient in a 'big seller' is *emotional reaction* not *mental satisfaction*.

"In other words, the vast majority of the great song-buying public are more responsive to simple, fundamental 'heart appeal' than to intellectual stimulus; and that is why a lyric of human sentiment (not necessarily sentimentality) and a flowing, straightforward tune which helps to express and fix that sentiment in the *average* musical mentality, have a greater vogue than a composition which is impeceable from the academic standpoint, but which lacks emotional simplicity.

"Music is inspiration plus mathematics, *not* vice versa. Every law of the theory of composition can be learned by the diligent student, but there never lived the person able to impart or to acquire what is known as the 'gift of melody.' Practice in composition will improve and broaden one's powers in this direction; but the germ is a bequest from another sphere. It is a well-established fact that certain proficient composers whose works bring them reputation but little financial gain, have decided, in sudden realization of the irony of such a situation, to write something more popular and more commercial; and, naively believing in their ability to make money in this way, they submit a simpler composition which, because of their reputation, is eagerly accepted for publication.

"When the song has proven an absolute failure, which is frequently the case, such a writer never dreams that he is incapable of producing appealing work of this type because, in his determination to 'reach the masses,' he has, either consciously or sub-consciously, 'written down' to his idea of the required level, and the composition is therefore insincere. He does not realize that the success of a simple song involves sincerity, perhaps to a greater degree than is demanded by the more advanced work.

"I need scarcely say that these remarks are not condemnatory of the more academic song which is sincere and *means something*. I love such music more than any other; but I am convinced that the ability to write a 'big seller' is a gift and not the result of inferior musical education, though the latter belief is held by many persons of superior mentality whose very burden of musical knowledge has swamped inspirational stimulus and heart appeal, if they ever possessed them."

How Famous Virtuosos Hypnotize Audiences

By H. ERNEST HUNT

Author of "A Manual of Hypnotism," "Spirit and Music," "Music Makers," etc.

HYPNOSIS is an extraordinarily interesting and informing study, and it has been of vast use in the investigation of the realm of mind as the telescope has been in the stellar universe and the microscope in the world of the infinitely small. But just as the telescope and the microscope need very expert handling, so the actual practice of hypnotic experiment should be left to the medical expert and the psychic researcher. It is not a safe subject in which to dabble; and it certainly ought not be used for show purposes or for entertainment. Doctors on both sides of the Atlantic are using it for legitimate healing purposes and it is found to produce remarkable results; but its utility for the average person lies chiefly in the store of information that it yields as to the workings of mind.

The Conscious and the Subconscious

There are in all of us two departments of mind, termed conscious and subconscious. The former is the active department, the wide-awake part that looks after our everyday affairs and gets in all the information of the world around. It is the male element of mind, looks after the business end of things, and is chiefly concerned with the intellectual side of life. It also displays another male characteristic in acting as a protective influence over the other department, as well as doing all the planning, directing, and controlling.

The subconscious department, however, lies behind the scenes and gets very little notice and scarcely any thanks for all the work it does; indeed, although it is always with us we know comparatively very little about it. It plays a more passive part in life, staying at home housekeeping, taking charge of all that the consciousness brings back from its travels; it tidies up, sorts out, and classifies all this information. It is the emotional partner supplying the female element of love to be the counterpart of the male wisdom. It is ever receptive, very obedient, and like most of the fair sex, quite unfathomable, containing depths beyond depths that baffle all our diving. These two parts working together make the perfect mind, and either without the help of the other would be sadly incomplete.

Hypnotism is directly concerned with the working of these two departments of mind, and the parts played in hypnosis by the operator and his subject respectively are precisely those taken in ordinary life by the conscious and the subconscious. The subject, however, has both a conscious and a subconscious department, and since the operator wishes himself to direct and control the subconscious mind of the subject, he gets rid of the conscious and protective element by the simple process of putting the subject to sleep. The subconscious of the subject and the conscious mind of the operator then become practically one mind, and the operator can control and direct the subject much as he pleases. In this sleep state the emotional element in mind is much enhanced, while the reasoning and intellectual processes are correspondingly diminished.

Have You Ever Hypnotized Yourself?

The process of putting to sleep is accomplished by the general quieting of all the senses by the absence of distractions, and then by the monotonous stimulation of any particular one of the senses; this induces a sense of strain, fatigue, or languor, and then the subject drops off to sleep. If the operator forgot or omitted to wake him he would simply sleep it off, awakening some time later as from a natural slumber. We get this same monotonous, sleep-inducing fatigue in listening to the throb of machinery or of a locomotive, in listening to the ticking of a clock, or sometimes in having to endure an uninteresting sermon, sometimes also in having the eye caught by the gleam of an electric light bulb just above the comfortable line of vision.

When a person is to be hypnotized (and by no means all persons can) he must be willing and expectant, and the element of faith is highly important; really he half hypnotizes himself. If the hypnotist has a great name and reputation the element of faith is thereby intensified: and the results are more easily produced. If he be impressive in manner and appearance, displaying complete command and assurance in his methods, he is the more likely to be successful with his receptive subject. No diffident, apologetic or hesitating individual can be a successful hypnotist, and certainly no bungler can succeed; for the subject though apparently asleep is really acutely sensitive and keenly alive to things that might pass unnoticed in his normal condition.

H. ERNEST HUNT

What Hypnotism May Do

We have most of us built a wall of limitations around ourselves by the limits of our past thinking, so much so that we have lost sight of the real capacities and powers that we all possess. When a person is hypnotized these limitations can be cast off completely at the suggestion of the operator, so that the real abilities manifest themselves. In the physical way, for example, if a person normally can lift a weight of, say, one hundred and fifty pounds, when he is hypnotized he can lift three hundred. Hypnosis does not add one jot or tittle to his powers; it merely relieves him for the time being of his limitations; and when he comes out of his hypnotic sleep and awakens his normal self once more, back he finds himself at his fifty-per-cent. normal again. In much the same way mental and emotional powers are enhanced, and new and frequently strange abilities show themselves. But the important thing is that these powers and abilities are there already, only the occasion has hitherto never liberated them.

All this time we have been working up to our illustration of the way in which corresponding forces are operating in the case of great musical artists and their audiences. The performer is always the positive and radiating influence and the active partner in the proceedings, while the audience is the negative element, receptive, passive, and willing to be influenced. We may even say that they expect and hope to be influenced since it is for that purpose that they have paid their money. As a consequence an invitation audience, or one that has come in on free tickets, is never so receptive and helpful. Its individual members are more apt to be critical and inclined to "look the gift horse in the mouth," because they have staked no money on being either interested or amused.

Working on the Emotional Element

Having gained an audience it is now the business of the performer to get his influence playing upon the receptive minds before him, and in music especially he is working particularly on the emotional element. He seeks the conditions that are favorable to this influence; the lighting arrangements are subdued, the hall is quiet, and the seats are comfortable. Previous advertisement has worked up the faith and expectation of the audience; and if the performer be fortunate enough to have a great reputation and be well spoken of then this precedes him and does a great deal for him before ever he appears on the platform. It increases the element of faith just as do the hundreds of glowing testimonials wrapped around the bottle of patent medicine. Where there is no faith it is extremely probable that—as nearly two thousand years ago in the case of the world's greatest artist—there will be no mighty works. But if the artist already has a throng of expectant and faithful followers he is fortunate, indeed.

Music has extraordinary effects upon people, varying in a remarkable way with the individual; it is not too much to say that in some cases the performer, with the aid of the fine music he may be interpreting, lifts his audience out of themselves and into the "seventh heaven." In such cases all the limitations of ordinary consciousness have been broken down, and they have been given a glimpse of their real untrammelled selves and a suggestion of fine powers that in the long futuure of the race will be truly at the command of humanity. Then when the music ceases and the wizard spell of the musician is over, back they come once more to solid earth and creep again into their olden limitations—far less than fifty per cent. of their emotional possibilities. With this they must then needs be content until some other wizard comes and sets them free, or else until they learn something of the conditions by which they may attain their own freedom.

Audiences "Carried Away"

Many people will frankly tell us that they have been in a state of ecstasy, right out of themselves, that the visible world has been blotted out, that space has vanished and time has lost its meaning. Others again will assert that they have been in a trance from which they had no desire to emerge. Others again are filled with exhiliration and emotion which sustains them for hours after the performance. Some again have their physical processes so stimulated that they come away from a concert feeling downright hungry, while others may be moved to tears. Are not these conditions and sensations strangely and suggestively similar to those which the sleeper experiences under the suggestion of the hypnotist?

Another curious point that emerges is that as in hypnosis, there sometimes appears a great exaltation of the powers of the senses. This extends even to the disclosing of a range of what we may call super-normal sight. We are all of us surrounded by a personal atmosphere, or "aura", which Dr. Kilner, late Electrician of St. Thomas' Hospital, London, England, has shown to be visible to the trained normal sight by the aid of certain chemical colored glass screens. This aura surrounds the individual like an egg-shaped nimbus or cloud, varying with the development, the emotional bias, and the health; these variations appearing both in the size, color, and texture of the aura. We may believe that this is what the great painters have portrayed in the halos that they have depicted round the heads of Saints, for the painter-artist being also a sensitive personality and painting his vision perhaps in a state of emotional ecstasy, would be in like case to our audience under the spell of music. In the case of truly spiritual individuals this aura seems to be self-luminous, and as a matter of fact we find a certain number of people who in the concert hall are able to see this haze of light surrounding the great artists; but they do not see it otherwise when their mental state is more prosaic. At times, should the performer be giving a truly spiritual interpretation of his theme, he may even appear lost in the blaze of light that surrounds him. Have we here a clue to that saying "Let your light shine before men that they may see your good works and glorify your Father which is in Heaven?"

Other people again, when their vision is "opened" in this hypnotic-like state of ecstasy, can see as it were the spiritual vibrations of sound surging and billowing round in great clouds of color which vary with the emotion and the rhythmic pulsations of the music. These remind one strangely of the clouds of incense "which is the prayers of the Saints" ascending up to heaven—for great music like great worship is a thing of the spirit.

When the Artist Loses Himself

Further, we may ask, what of the artist himself? How does he fare in all this proceeding? He is himself but a medium, a prophet, an interpreter of the high theme of spirit which runs through all worthy music; he is the channel through which the inspiration flows, and he gives out that which has been vouchsafed to him. There is an old saying—"the thinker and the thought are one"—

and it enshrines a profound thought. We might turn it to illustrate our musical work by suggesting that the great artist identifies himself with the music he interprets and loses himself for the time being in it. Performers have told us that this is literally true; they lose themselves entirely during their performance. The audience vanishes, and a state of supcr-consciousness seems to come about so that they are actually living in the heart of the music, which has woven its spell over them as well as over the audience. They tell us of a very real "coming back to earth" and an awakening out of a dream or trance state. Then our thoughts go back to the old prophet who said "whether in the body or out of it, I know not." Surely the significance is remarkable.

But hypnotism is a process which is intended to produce results. We have the depths of the self stirred; but not merely stirred—rather stirred to action. At the command of the operator forces may be set in motion in the body which result in the individual being made whole and restored to health and strength. So also after we have attended a concert of great music played or interpreted by a master hand, there stir in our soul these promptings to greater effort and achievement. The hypnotist puts the stirrings into very definite and concrete form in his suggestions; but the music speaks in more tenuous and gossamer tones and its message is less definite, yet none the less real. It bids us awaken the echoes of the spiritual in our lives; it bids us waken to the perception of new beauties; it brings us a little nearer to the Holy of Holies of truth, as we leave awhile the outer courts of the mundane world. It should fill us with kindliness and aspiration, and with an incentive to nobler endeavor; and then these should bear fruit in our lives. For otherwise we have but had our emotions tickled rather than stimulated. Impulse should result in action.

But when the great artist has sounded the call of his great music to us and has opened our vision, he has—as in hypnosis—given us a glimpse of great things and of our own larger self; and it is for us to answer to the call and to follow the gleam up the high hills of Spirit.

Self-Test Questions on Mr. Hunt's Article

1. *What are the two departments of the mind?*
2. *How do hypnotists put people to sleep?*
3. *What happens to a person hypnotized?*
4. *Name some ways in which music affects individuals.*
5. *Do performers "lose themselves" during performance?*

The Useful Triad

By Regina E. Wright

In teaching pupils of any grade, the triads and inversions in all keys will be a great help as a foundation for many things. I teach the scales first, building them up by steps, then the triads and inversions through the degrees of the scale and in the fourteen major keys. The difference between the major and minor triads is explained, having the pupil to play the three major and three minor triads, also the diminished triad, and learn to distinguish them when they are played, without looking at the keys. This is excellent for ear training and a preparation for forming minor scales, by counting down a minor third from the major keynote, using the same key signature, raising the seventh note in the harmonic minor scale and the sixth and seventh in the melodic minor scale, these two notes of the latter being played natural in descending.

The triads form the foundation for arpeggio study. The pupils are interested in forming common chords by adding the lowest note of a triad, thus: C-E-G-C, E-G-C-E, G-C-E-G, afterward playing them as arpegios with the C-E-C first fingering up and down the keyboard in all keys.

When taking up a new selection the pupil always plays the scale, triad and inversions in the key in which the selection is written. They are not nearly so apt to forget the sharps or flats.

The practice of triads with a loose wrist prepares the hand for chord and octave playing, and also helps to train the hand to play with fingers rounded over the keys. The practicing of triads helps to avoid awkward fingering of chords. The hand is trained to fall naturally into the correct fingering.

It is so much easier to teach correct pedaling when the pupil has a knowledge of the triads. The pedal should be allowed to rise with each change of harmony, and usually the fundamental bass note should be held with the pedal.

The teaching of triads is so useful that it is included in the work of all my pupils, and especially to help those whose technic has been neglected.

To Acquire Speed With Accuracy and Without Hesitation

By T. C. Jeffers

The Slow Player

Many piano pupils of a junior grade may be quite correct in execution, but find it almost impossible to work up a rapid piece to the required tempo, especially in the finger passages. Even after assidious practice the fingers apparently are too sluggish to move quickly enough; and, if a brief portion be played very rapidly, there is always a tendency to stick fast and hesitate, or to miss notes or play wrong ones at some place.

In such cases one should remember that behind the muscles are the nerves, and back of the nerves is the brain, or rather brains, for in this case there are two brains at work—the cerebrum and the cerebellum. You cannot *play* quickly and accurately if you do not *think* quickly and accurately; and unless the thought anticipates and prepares the passage *in advance* there is sure to be hesitation or inaccuracy. The mind may do this successfully at a slow tempo, but when a faster time is adopted, the thought is too slow and cannot keep in advance of the fingers; they overtake it, and a hesitation occurs. Or it may be that while the next passage is being mentally formed, the attention is relaxed on the passage actually being played. This may cause a stumble or some uncertainty.

Practice for Speed

Taking but one hand at a time, a short but difficult passage of a few notes should be selected and gradually worked up to a rapid tempo, in strict time, counting aloud. In practicing thus the notes should be arranged in *groups* and regarded as a *series of hand-shapes*. They should not be considered as single notes but as a group played by one hand-shape, the fingers of which must be poised over the notes in advance. This shifting from hand-shape to hand-shape should be practiced assiduously, and many times in silence, merely making the motions and assuming the shapes with lightning quickness, but without actually playing any notes.

Exert Your Will

Much determination and concentrated effort must be put forth in order to increase the speed quickly. The mind will not do this if it is allowed to jog along at ease. It must be *made* to do it. Strong pressure must be applied and maintained, or improvement will not come in a short time. Exert your will! And keep *on* exerting it!

After doing this for some time, and when everything is well coördinated (made automatic), the notes may then be *played*. In this way the fingers will be found to be directly above the notes which are to be played, which will be conceived of in advance, and thus no mistakes are so likely to occur, no matter to what speed the tempo may be gradually increased.

After this passage has been practiced a good deal a few more notes should be added, gradually increasing the grasp of attention, little-by-little, until quite a long passage is acquired. Then take the other hand in the same way.

Watch your hands, in their action in taking each new position, with the utmost concentration and intentness. Each shift and new position must be registered in the memory with absolute exactness if you wish to reproduce it each time rapidly, cleanly, and with certainty.

The truth is that the whole art of piano-playing may be condensed into this one sentence:

Know exactly what comes next!

Play With Meaning

And while you are doing all this, be sure to put the accent, the spirit, and the living feeling into the music. Never let your playing be *dead*, without characteristic effect, or musical *meaning*. Sing the melody in your mind—imagine it—while you are playing, in advance of your fingers. Feel it expressively, eloquently, passionately, as you think it, and let your fingers express that feeling!

Do not be a mere key-hitter!

Practice Skips With Shut Eyes

When the left hand is not certain in its skips to the low notes which form the pedal-basses, it is a good plan to practice these skips with closed eyes, with the left hand alone, at first, and then with both hands playing. When you always *look* at the note while playing it, you merely follow the direction of the eye, and have little or no sense of measurement of the *distance* by the mind. Practice with closed eyes, or without looking, educates the judgment of distance and makes the left hand much more accurate for that kind of difficulty. The left hand should be trained to feel and estimate these distances and the exact location of the low note in relation to the notes immediately preceding it. Look at the two intently first, then make the skip slowly, without looking, several times. Imprint both the location and the distance on the memory. And keep on doing this until you make the skip with shut eyes with the greatest rapidity and certainty with both hands playing.

Improving Hand Stretch

By Watson Lyle

Supposing you, with ambitions as a soloist on the pianoforte or one of the violin family of instruments, had been given the alternative of hands smaller, or larger, than the average, to aid you in your work, which would you have chosen? Probably the large ones.

Yet, the probability is that you would have repented of your choice, judging from what has been observed in the case of players so endowed and who have realized that big hands can be a greater handicap to the executive musician than small ones. This does not refer to hands that are long, but not podgy. The ones I have in mind are really those big, unwieldy hands that occasionally present themselves for a word of hope from the teacher, and that have as much digital flexibility about them as the flipper of a sea lion! For them to attempt the rapid performance of passages in double thirds on the pianoforte is, as the Cockney says, "Arskin' for trouble." The plight of the fingers is apt to become analogous to that of the unfortunate twins, who, "as they were being washed by nurse, got completely mixed."

Those, and they are many, whose hands are smaller than the average, are faced with the problem of improving the hand stretch. If the problem is tackled in childhood, or quite early in adult life soon after adolescence, it may readily be solved. Indeed, under wise guidance, the young student, owing to the absence of rigidity of the hands, will probably never be aware of its existence.

For the question of improving the hand, stretch does not resolve itself merely into increasing the stretch between the thumb and index finger, or the thumb and the little finger. It is intimately concerned with an increase in the stretch between each pair of fingers, and especially with the increased flexibility of the hand itself, for it is there that set rigidity of the muscles most commonly exists.

Here is a simple gymnastic for the hands that will be found very useful in attaining this object. Raise the arms, together or separately, to a level with the breast, spreading them out naturally in semi-circular fashion. Open the hands to their widest extent, making the space between the fingers as nearly equidistant as possible, and the space between thumbs and index fingers as great as is comfortable. Elevate the fingers and thumb and so depress the palm at the base of the fingers. Hold this position for a second, concentrating mentally upon the movement, then suddenly relax completely, drop the arms to the sides, still relaxing all muscles, and after the lapse of another second, repeat the exercise. Do this ten times regularly, morning and evening.

The familiar dodge of placing corks between the fingers where they join the hand, with a bung size cork for the greater space between index finger and thumb, while the hand is slowly opened and closed, has also a value in improving hand stretch by loosening the finger joints generally, but it must be done carefully, and never to excess.

Those tried by the twin devils of small hands and tight stretches should, at the keyboard, devote special study to what are known as extension studies. In playing the arpeggi in these use a free rotary movement of the hand. And remember that it is the easiest possible thing to develop stiff wrist in an over-anxiety to strike big intervals and chords on the keyboard.

The Power of Music

What Great Minds Have Said About the Status of Music in Education

By M. FELICITAS

"The duty of each generation is to gather up its inheritance from the past, and thus to serve the present and prepare better things for the future."—*Froebel.*

The status of music in education has changed with the changing motives that control education. The truism that it is an appeal to the emotional nature first, leads many to regard it as being merely recreational and incapable of possessing any influence but the production of pleasant sensation. One who seeks merely an emotional appeal will find it—he who seeks discipline for both heart and mind will find that also. Handel once was told by his sovereign, after hearing a performance of the "Messiah," that it afforded him much pleasure. The composer replied, "Your Majesty, I did not intend it to amuse or afford pleasure, but to make the world better."

Plato's Aspect of the Art

Plato among the Greeks, like Bacon among the moderns, was the first to conceive a method of knowledge. The "Republic," in which Plato forms the ideal State and emphasizes the duty of Rulers in regard to education, is the first treatise upon the subject. Education shall begin with music, he says, which includes the study of literature, and gymnastics. "Musical training is a more potent instrument than any other; because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten imparting grace and make the soul of him who is rightly educated graceful, or of him who is ill educated ungraceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature and with a true taste, while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes he will recognize and salute the friend with whom his education has made him long familiar."

Again in his "Laws" Plato tell us, "When any one says that music is to be judged of by pleasure, this cannot be admitted; and if there be any real excellence, but only that other kind of music which is an imitation of the good."

Ancient Greek Music was considered to exercise great sway over the mind, expressing noble sentiments, inculcating religion and morality, exciting generous feelings, inspiring patriotism and courage. Thus we can account for its effects expressed by Plato that no change could be made in music without affecting the constitution of the state—an opinion in which Aristotle acquiesced and which Cicero adopted.

How Aristotle Regarded Music

Aristotle, in his "Politics," classifies music as one of the four branches of Education. "The first question is whether music is or is not to be a part of education. Of the three things mentioned in our discussion, which is it—education, amusement or intellectual enjoyment? It may be reckoned under either, and seems to share in the nature of all of them. Amusement is for the sake of relaxation; and relaxation is of necessity sweet, for it is the remedy of pain caused by toil. Intellectual enjoyment is universally acknowledged to contain an element not only of the noble but also of the pleasant; for happiness is made up of both. All men agree that music is one of the pleasantest things, whether with or without song. As Musaeus says: "Song is to mortals of all things the sweetest." Hence, and with good reason, it is introduced into social gatherings and entertainments, because it makes the hearts of men glad. So that, on this ground alone, we may assume that the young ought to be trained in it. For innocent pleasures are not only in harmony with the perfect end of life, but they also provide relaxation, and, whereas men rarely attain the end but often rest by the way and amuse themselves, not only with a view to some good but also for pleasure's sake, it may be well for them to find refreshment in music.

Enough has been said to show that music has power of forming the character and should therefore be introduced into the education of the young. The study is suited to the stage of youth, for young persons will not, if they can avoid it, endure anything which is not sweetened by pleasure; and music has a natural sweetness. There seems to be in us a sort of affinity to harmonies and rhythms, which makes some philosophers say that the soul is a harmony, others that she possesses harmony.

And now we have to determine the question which has been already raised, whether or not children should be themselves taught to sing and play. Clearly there is a considerable difference made in the character by the actual practice of the art. It is difficult, if not impossible, for those who do not perform to be good judges of the performance of others. Besides children should have something to do; and the rattle of Archytas, which people give to their children in order to amuse them and prevent them from breaking anything in the house, was a capital invention, for the young thing cannot be quiet. The rattle is a toy suited to the infant mind, and musical education is a rattle or toy for children of a larger growth. We conclude then that they should be taught music in such a way as to become not only critics but performers.

Music in Quintillian's Time

In the "Institutes" of Quintillian, a proof of the importance of music in the estimation of the early Romans is found, where, after showing the necessity of instructing children in music, he adds that he does not desire that they should learn music so intermixed with wantonness that it may justly be charged with extinguishing manly courage.

Milton, one of the great educators of mankind, in the "Tractate on Education" gives music its place as a recreation and as an influence on character—"Convenient rest also both with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music heard or learned; either while the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well studied chords of some choice composer, sometimes the lute, or soft organ stop waiting on elegant voices either to religious, martial, or civil ditties; which if wise men and prophets be not extremely mistaken, have a great power over dispositions and manners; to smooth and make them gentle from rustic harshness and distempered passions."

Shakespeare and Music

The great Elizabethan Poet, in one hundred and forty references in his plays, to music, voiced its beauties to the world. Shakespeare indicates not only an appreciation of the art but also a technical knowledge of it, a certain proof of which is his appreciation of harmony above melody. All the world loves a good tune, but it is given only to the elect to enjoy the intricacies of harmony and counterpoint. Again a proof of Shakespeare's technical musicianship is found in his knowledge of sol-fa-ing as cited in "The Taming of the Shrew" and "Two Gentlemen of Verona." No one but a singer would undertake the mastery of the cumberous nomenclature and phraseology.

Shakespeare's aesthetic appreciation of the art is evidenced by the praise given to it and the enthusiasm which it evidently excited in him. No greater tributes can be found than in his presentation of the psychical side of a character by its appreciation or non-appreciation of the art. (Merchant of Venice, Act V. Scene 1.) In "Julius Cæsar" (Act 1, Scene 11) he intimates that a lack of musical appreciation is to be viewed with suspicion.

Shakespeare's musical influence has been international and exerted upon composers of three centuries and the entire civilized world.

From a Great Educator

Comenius, who is recognized as the man who first treated education in a scientific spirit, and who bequeathed the rudiments of an educational science to later ages, speaks as follows in the "School of Infancy:" "Music is especially natural to us; for as soon as we see the light we immediately sing the song of paradise, thus recalling to our memory our fall, A, a! E, e! I maintain that complaint and wailing are our first music, from it it is impossible to restrain infants; and if it were possible it would be inexpedient, since it contributes to their health; for as long as other exercises and amusements are wanting, by this very means their chests and other external parts relicve themselves of their superfluities. External music begins to delight children at two years of age; such as singing, rattling, and striking of musical instruments. They should therefore be indulged in this, so that their ears and minds may be soothed by concord and harmony.

"In the third year the sacred music of daily use may be introduced; namely, that received as a custom to sing before and after dinner, and when prayers are begun or ended. On such occasions they ought to be present and to be accustomed to attend and conduct themselves composedly. It will also be expedient to take them to public worship, where the whole assembly "unites in singing the praises of God. In the fourth year it is possible for some children to sing of themselves. The slower ones, however, ought not to be forced but should be permitted to have a whistle, a drum or pipes, so that by whistling, drumming or piping they may accustom their ears to the perceptions of various sounds, or even to imitating them. In the fifth year it will be time to open their mouths in hymns and praise of God, and to use their voices for the glory of their Creator.

"These things, parents, when singing or playing with children, may easily instil into their minds. The memory is now more enlarged and apt than previously and will with greater ease and pleasure imbibe a large number of things in consequence of the rhythm and melody. The more verses they commit to memory, the better will they be pleased with themselves, and the glory of God be largely promoted. Blessed is the home where voices resound with music."

Rousseau's Radical Attitude

In the eighteenth century, which was distinguished by activity of thought, Europe outgrew the educational ideas of the Middle Ages. Rousseau, perhaps one of the greatest of the educational reformers, was the first to base education entirely upon a study of the child tc be educated, rather than on the knowledge to be communicated. In the "Emile," the exponent of Rousseau's philosophy, he states that in the first period of education, before the age of twelve, there are two subjects in which Emile is to receive instruction; music and drawing. Again there is ample proof of his serious consideration of the subject, evidenced by the fact that (at one period in his life) he contemplated adopting it as a profession. By bringing to the notice of leaders of thought in Paris his discovery of the notation embodying the principle of the movable Do of the modern Tonic Solfa and the use of figures as representations of musical notes, he hoped to make his fortune. But being unsuccessful, he directed his activity elsewhere.

The Power of Music

When the leader of a musical club commences to write a paper and the "sweet girl graduate" thinks of appearing as the school orator, they often select as the subject "The Power of Music."

The Etude has received hundreds of letters asking for material upon this subject.

It would take volumes to answer such letters. Our readers do not want trite little commonplaces from second rate minds. We could, on the other hand, give scores and scores of opinions upon the subject. M. Felicitas has quoted in the accompanying article a few of the writings of the great men in the history of education who have lauded music.

Perhaps the greatest means of expressing the power of music is to state that very few great men in history have failed at some time to pay homage to it.

At the present day music is the dynamo of hundreds of millions of souls, the world over. Never in the world's history has music been recognized as a great cosmic force as it is to-day.

We trust that this article, along with others that have appeared in The Etude for years back, will provide our Friends with material for their essays upon "The Power of Music." In Praise of Music, by W. F. Gates, is an excellent book giving the opinions of the great about music.

Pestalozzi, who conceived of every child as an organism, and of education as the process by which the development of that organism is promoted, depicts, in "Leonard and Gertrude," the life of the Swiss peasantry, showing the causes of their degradation and the possibility of being raised out of it by education alone. In his educational design he lays special stress on the importance of two things, then and since much neglected, *viz.*; singing and the sense of the beautiful. In the Pestalozzian schools singing found immense favor with both the master and the pupils. Hans Nageli (1773-1836), a composer and teacher of music, published a work called "The Theory of Instruction in Singing on Pestalozzian Principles" which greatly influenced the introduction of singing as a regular subject both in England and in the United States.

What Froebel Thought of Music

Froebel in his monumental work, "The Education of Man," regards singing among the chief subjects of instruction.

"A universal and comprehensive plan of human education must, therefore, necessarily consider singing at an early period; it will not leave it to an arbitrary, frivolous, whimsicalness, but treat it as a serious object of the school. Its intention will not be to make each pupil an artist, but to secure to each human being full and all-sided development, to enable him to understand and appreciate the products of true art. Art, as representation by tones, is music, particularly song.

"An early, pure development of rhythmic movement would prove most wholesome in the succeeding life-periods of the human being. We rob ourselves as educators, and we still more rob the child as pupil, by discontinuing so soon the development of rhythmic movements in early education.

"Much willfulness, impropriety and coarseness would be taken out of his life, his movements, and actions; and later on, there would be developed in him a higher appreciation of nature and art, of music and poetry.

"Even very small children, in moments of quiet, and particularly when going to sleep, will hum little strains of songs they have heard. This, too, has not escaped the attention of the observant, thoughtful mother, and should be heeded and developed even more in the education of little children, as the first germ of future growth in melody and song. Undoubtedly this would soon lead children to a self-activity similar to that attained in speech; and children whose faculty of speech has been thus developed and trained, find, seemingly without effort, the words for new ideas, peculiar associations and relations among newly discovered qualities.

"We should not forget, however, that this instruction —if in view of its representing the child's own life, it may be called instruction—should start from the pupil's own life and proceed from it like a bud or sprout. The boy should have the feeling, the inner life, before he receives the words or melodies.

"This is the essential difference between the instruction suggested here and that in which children learn mechanically small songs and poems coming wholly from without, neither arousing life nor representing it."

Herbert Spencer, while appearing to attach value to aesthetic culture and its pleasures, tells us: "As the fine arts and belles-lettres occupy the leisure part of life, so should they occupy the leisure part of education." The only possible interpretation of this thought, is that music, poetry and drawing may be taught if time can be found when all other knowledges are provided for. Since the sciences, which Mr. Spencer considers so necessary, might occupy a lifetime, where then shall we look for the leisure part of education?

The enthusiasm for the popular teaching of music, which was being felt so strongly on the Continent and in England, was not lacking in the United States. Under the leadership of Lowell Mason, who is well called the father of school music in America, work was commenced in Boston that led eventually to the adoption in 1837 of a resolution: "That in the opinion of the school committee it is expedient to try the experiment of introducing vocal music, by public authority, as part of the system of public instruction, into the public schools of this city." Parallel to the school work, Mr. Mason started an institution for giving concerts and preparing teachers, known as the Boston Academy of Music, established in 1832. Mr. Mason was strongly influenced by the teaching of Pestalozzi, and avowedly conducted his work on his system of teaching. The example of Boston was soon followed by such cities as New Orleans and Cincinnati, and there has been a steady advance towards the full recognition of music as a school study.

Culture and Utility

John Dewey, in "Democracy and Education," speaks of inconsistent treatment of music in education: "Music is theoretically justified on the ground of its cultural value, and is then taught with chief emphasis upon forming technical modes of skill. If we analyzed more carefully the respective meanings of culture and utility, we might find it easier to construct a course of study which should be useful and liberal at the same time. Only superstition makes us believe that the two are necessarily hostile, so that a subject is illiberal because it is useful and cultural because it is useless. It will generally be found that instruction which, in aiming at utilitarian results, sacrifices the development of imagination, the refining of taste, and the deepening of intellectual insight —surely cultural values—also in the same degree renders what is learned limited in its use. Education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure; not only for the sake of immediate health, but still more, if possible, for the sake of it's lasting effects upon habits of mind. Art is again the answer to this demand."

The place of music in education is defined by Dr. T. H. Yorke Trotter of London as follows: "If we consider that Music is only a refined, pleasing diversion, or an elegant accomplishment, we must admit that its place in education can at best be only a very subordinate one. But if we take the view that art is the expression of what I may call the inner nature, that nature which feels, which has aspirations and ideals, which reaches out to something beyond the material needs of this world, we must claim for our art of Music a very high position in the scheme of education. For true education means the drawing out of all that is good in the child, the cultivation of all parts of his nature. And if we confine our work to one side of nature only, and not to the whole, we run the risk of starving what may after all be the most important part. For it is the feeling side of our nature that in the main supplies the motive power for action.

Artistic Instincts

If music is, as we believe it to be, the art which more than any other gives expression to the feeling side of our nature, it follows that is of the highest importance to use it as a means of education. Great works of music must be ennobling to those who can assimilate their meaning. And the study of music when properly conducted gives the student the power to enter into and appreciate the meaning of what the great composers have written. But this power of appreciation can be gained only by the development of the natural instinct. As a musician, *qui nil molitur inepte*, has said in dealing with the question of style in musical art: "It is not attained by science nor by scientific methods, but by development of a favorable artistic instinct." (Style in Musical Art," by Hubert H. Parry. pp. 315-16).

The development of the artistic instinct cannot fail to have an effect on the life of the whole nation. If by our manner of education we can cultivate and develop the inner nature of our citizens, we will be raising up a nation full of vitality, striving after ideals, and ever pressing on to higher and higher stages. Even the weariness of life which is felt so deeply by many of us, will disappear with our new ideals, for the art of music will give the means of self-expression, and will provide a new interest in life.

President Eliot's Vision

Among the many statements regarding music's place in education perhaps none is more forceful than that once given in an interview by the oft-quoted President Emeritus Eliot of Harvard, a synopsis of which follows: "A good music school gives an admirable training for eye, ear and hand, and imparts an accurate and faithful use of the senses. It is through a training of the senses to a high degree that the human race has attained all its most valuable knowledge including the applied sciences of the last hundred years. Music is not physical training alone, but also intellectual and moral training. It is by a wonderful coördination of the senses acting in common with the imagination and reasoning power that the great discoveries of the human mind are wrought out and put to the use of humanity. Music is not a mere recreation, a refined hobby. Actually it takes its place as an education—as a means of developing the human child, of drawing out latent powers, and enabling him to make the best of himself. So that far from being a special subject reserved for the children of the well-to-do, music is one of the very best things for the children who leave school at fourteen. A musical training is a child's birthright—though he may at present be deprived of it, nothing will more perfectly cultivate the human spirit."

Children are all eyes and all ears in a sense. Advantage of this must be taken in developing the imagination, which is clearly involved in thinking. What could be of greater value in this than the study of music? Every scientific discovery or artistic conception has been the product of the exercise of the imagination. The value of the original "Sistine Madonna" is not found in the canvas, in the materials used, or in the exquisite colorings, but in the original creative genius of a Raphael who could conceive it.

"All But"

By Everett Shepard

I HAVE a particular show piece that I like to play when I have company or am at a party. I know it perfectly, all but—*"all but" a certain mean passage that never did get cleared up.* After a dinner one evening I was called upon to play. Among the guests were two artists, one a pianist, the other a violinist. It had been my desire to play the accompaniments for the latter at some recital. So it was a chance to show what I could do.

I played my "show piece." I was getting along nicely when I remembered that passage—"All But." I had fully meant to take it to pieces and straighten it out. Here I was, my reputation almost at stake—for people do have a way of bragging about one's ability in a most embarrassing fashion.

I just had to play those awkward measures correctly—just had to. I felt weak for a moment, but, trying hard not to show it, I played steadily on, constantly dreading that "All But."

Then my will power asserted itself. I would play it right. I forced myself to do that difficult passage properly. I actually demanded that my fingers behave. Strange to say, they did.

The winter following I did the piano work for that artist. But I learned a great lesson that night. Will power can be used in music as well as it can be used in business. Try it!

Painless Practice

By Harriet B. Pennell

To the mothers of the coming musical generation who read the ETUDE for general as well as specific musical knowledge, the following idea may be of use in helping Mary or Johnnie along the hard road of piano practice.

In the course of a lesson to a seven-year-old girl, after she had played a tuneful exercise, I remarked, "That is pretty, isn't it?"

"O, yes," she replied with enthusiasm, "Mama thought it was so pretty she wanted me to play it for her *ten times!*"

This was a more effective way than if mother had said—"Now, Mary, you don't know that very well. Keep on practicing."

A little diplomacy will often get results with children where a great deal of stern advice would be a waste of words.

Everyone responds much more readily to praise than to censure.

Find Your Orbit—Shine Therein

By Alfredo Trinchieri

Wagner (Sipping his glass): But why then, my friend, do you not also yourself write music-drama?

Brahms: After you, it is impossible.

Wagner: You do me honor, my friend; but you carry it too far. But you have possibly done better to take your own line. Perhaps you thought (as Milton says) "Better to reign in hell than serve in heaven."

Brahms: No, no; but I could only follow where my genius (if you will allow me any) led me—as you yourself did.

What a fine "philosophy of life" in those few sentences. Two great master geniuses—and each so because he found his work and stuck to it.

So it may be with any one of us. Why worry because one has not the talent of another. Too many working on the same line would soon create monotony. Each has some talent, some ability to do some certain thing well. The first obligation is to discover that thing. Then let nothing deter one from doing that just a little better than anyone else, and reward is sure to come.

Forgotten Pages in the Lives of Masters

Selections from the Unusually Interesting Correspondence and Recollections of

IGNAZ MOSCHELES

Giving Pen Pictures of the Great Masters of His Day, Including Beethoven, Mendelssohn, Clementi, Field and Liszt

IGNAZ MOSCHELES may be complacently called the classical bridge between Beethoven and the Moderns—the Moderns, alas who are no longer Moderns. He was born on the thirtieth of May, 1794, and therefore was still a young man when Beethoven died, in 1827. On the other hand, Moscheles lived to be able to hear "Faust" and "Die Meistersinger." Living in these eventful years, Moscheles literally knew everybody in music. Much of his time was spent at the Leipsig Conservatory. As the teacher of Mendelssohn, and as a kind of quasi-pupil of Beethoven, under whose direction he prepared the piano score of "Fidelio," he enjoyed immense vogue as a pedagogue. His interest in his pupils was sincere and often protracted far beyond the time when they left his tutelage.

Moscheles, who resolved to be a musician in his infancy, received his earliest lessons from Zadrakha, but the child's father was not satisfied with the opinion of a lesser master upon the boy's talent. Accordingly he took him to Horzelsky, who was incapable of restraining the child from mutilating the masterpieces by rushing from one new work to another without finishing them. To correct this the child was taken to Dionys Weber, for whom the little student played in garbled fashion the Beethoven *Sonata Pathétique.* Imagine what a child of seven, with sparse training, could do in the way of riding that war horse. Weber took down the child's conceit with "He makes hash of great works which he does not understand, and to which he is utterly unequal. The first year he must play nothing but Mozart, the second Clementi, and the third, Bach."

At fifteen Moscheles went to Vienna, where he became the pupil of Streicher, Albrechtsberger and Salieri, doing much to refine his style of playing.

Moscheles was devoted to Beethoven and records an amusing interview with the great master.

An Interview with Beethoven

"When I came early in the morning to Beethoven, he was still lying in bed; he happened to be in remarkably good spirits, jumped up immediately, and placed himself, just as he was, at the window looking out on the Schottenbastei, with the view of examining the 'Fidelio' numbers which I had arranged. Naturally, a crowd of street boys collected under the window, when he roared out, 'Now what do these confounded boys want?' I laughed, and pointed to his own figure. 'Yes, yes; you are quite right,' he said, and hastily put on a dressing-gown.

Moscheles gradually developed his talent to a point where his services as a public performer were in demand. He appeared in Leipsig and other towns with success, and then went to Paris, where the whirl of musical events gave him great delight. His diary is replete with descriptions of his contemporaries, one of the most unusual being that of John Baptist Cramer, whose études have been played by thousands of students. Thus he paints this German-born pianist, who later made his home in London, where he made a huge success in the music publishing business. Moscheles paints Cramer thus:

Cramer's Vice

"His interpretation of Mozart, and his own Mozart-like compositions, are like breathings 'from the sweet south,' but nevertheless he shows no hostility to me and my bravura style; on the contrary, in public and private he pays me the sincerest homage, which I require with heartfelt admiration. Cramer is exceedingly intellectual and entertaining; he has a sharp, satirical vein, and spares neither his own nor his neighbor's foibles. He prefers to converse in French, and shows by his manners that he has spent much of his early life in France.

"He is one of the most inveterate snuff-takers. Good housekeepers maintain that after every visit of the great master the floor must be cleansed of the snuff he has spilt, while I, as a pianoforte player, cannot forgive him for disfiguring his aristocratic, long, thin fingers, with their beautifully-shaped nails, by the use of it, and often clogging the action of the keys. Those thin, well-shaped fingers are best suited for legato playing; they glide along imperceptibly from one key to the other, and whenever possible, avoid octave as well as staccato passages. Cramer sings on the piano in such a manner that he almost transforms a Mozart andante into a vocal piece, but I must resent the liberty he takes in introducing his own and frequently trivial embellishments."

Moscheles possessed one trait that deserves to be emulated by other composers. About this time he commenced to compose extensively and his manuscripts were models of exactness.

"Every one intimately acquainted with Moscheles knew the accuracy with which he managed the engraving of his own productions. His engravers received the most

IGNAZ MOSCHELES

precise instructions, even as to the turning-over of the pages; the head of every single note had to be exactly in its right place, every rest made perfectly clear and intelligible to the reader. 'All this,' he was accustomed to say, 'adds to precision in playing, and consequently also to the right understanding of the piece; if any one affects the great genius by writing so indistinctly that no engraver can read it, and if his music is published full of mistakes, that fact does not make him a Beethoven; he may do anything, and then he has his special engraver, who understands how to read him. Let them all, however, first compose like Beethoven, and then they may write as they please.'"

Teaching Mendelssohn

In 1821 Moscheles settled in London, making frequent trips to the continent. Just one hundred years ago Moscheles went to the Mendelssohn family as a kind of quasi-tutor for the astonishing Felix. Perhaps no better description of the talent of the boy Mendelssohn exists than that given by Moscheles in his diary.

"This is a family the like of which I have never known. Felix, a boy of fifteen, is a phenomenon. What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist, and yet but fifteen years old! We at once settled down together for several hours, for I was obliged to play a great deal, when really I wanted to hear him and see his compositions, for Felix had to show me a Concerto in C minor, a double Concerto, and several motets; and all so full of genius, and at the same time so correct and thorough! His elder sister Fanny, also extraordinarily gifted, played by heart, and with admirable precision, Fugues and Passacailles by Bach. I think one may well call her a thorough 'Mus. Doc.' (guter Musiker). Both parents give one the impression of being people of the highest refinement. They are far from overrating their children's talents; in fact, they are anxious about Felix's future, and to know whether his gift will prove sufficient to lead to a noble and truly great career. Will he not, like so many other brilliant children, suddenly collapse? I asserted my conscientious conviction that Felix would ultimately become a great master, that I had not the slightest doubt of his genius; but again and again I had to insist on my opinion before they believed me. These two are not specimens of the genus prodigy-parents (Wunderkinds-Eltern), such as I must frequently endure."

Moscheles' account of the death of von Weber is as tragic as graphic. Von Weber, already in the last stages of tuberculosis, went to London with a hope of earning money to add to his estate in the last few hours of his life. He knew that he was doomed, but he worked indefatigably and met with flattering receptions from the British public. While at London he was the guest of Sir George Smart, who did everything possible for the composer's comfort. On July 6th, the following brief entry appears in Moscheles' Diary:

The Death of Von Weber

"Early this morning I was summoned in all haste to Sir G. Smart's. At eleven o'clock last night Fürstenau had conducted Weber to his bedroom; his friends went to his door at an early hour, but found it locked inside, contrary to Weber's promise. To do this he must have got up during the night. It was in vain to knock or call for admission; no answer came. So Sir George sent to me and other friends, and the door was broken open in our presence. The noise did not disturb the sleeper; it was his sleep of death. His head, resting on his left arm, was lying quietly on the pillow. . . . Any attempt to describe the depth of my sorrow would be profanation. I thought Weber a composer quite individual; one who had the imperishable glory of leading back to our German music a public vacillating between Mozart, Beethoven and Rossini. On his dressing-table lay a small washing-bill written by him. This I put in my pocketbook, where I carried it ever after. I helped Sir G. Smart and Fürstenau to seal up Weber's papers, and Sir George, feeling his great responsibility, sent for my own private seal."

The intimacy of Moscheles and Mendelssohn increased apace. When Moscheles' son was born in London the father invited Mendelssohn to become the child's godfather. To this request Mendelssohn replied with a very genial letter and an illustration of the kind of instruments which he thought might be appropriate for the christening. Mendelssohn's letter reads:

"DEAR MOSCHELES,—Here they are, wind instruments and fiddles, for the son and heir must not be kept waiting till I come; he must have a cradle-song, with drums and trumpets and Janissary music; the fiddles alone are not near joyous enough. May every happiness and joy and blessing attend the little stranger; may he be prosperous; may he do well whatever he does; and may it fare well with him in this world! So he is to be called Felix, is he? How nice and kind of you to let him become my grandchild in form, and the first present his godfather makes him is the above entire orchestra; it is to accompany him all through life: the trumpets when he wants to become famous, the flutes when he falls in love; the cymbals* when he gets a beard; the pianoforte explains itself, and should people ever play him false, as they will do to the best of us, there stand the kettledrums, and the big drums in the background. Dear me! forgive this rubbish, but I am ever so happy when I think of your happiness, and of the time when I shall have my full share of it. By the end of April at the latest I intend to be in London, and then we will give the boy a regular name and introduction to the big world. It will be grand!"

Moscheles' Striking Portrait of Chopin

Few of Chopin's contemporaries limned him with such deftness as did Moscheles. His description of his meeting with Chopin in 1838 is most characteristic.

"We are living here in the fullest enjoyment of our freedom and independence, and at Leo's, where I love to make music, I first met his friend Chopin, who had just returned from the country. His appearance is

*The German word "Becken" has the double meaning of cymbals and basin.

completely identified with his music—they are both delicate and sentimental (Schwärmerisch). He played to me in compliance with my request, and I now for the first time understand his music, and all the raptures of the lady world become intelligible. The *ad libitum* playing, which in the hands of other interpreters of his music degenerates into a constant uncertainty of rhythm, is with him an element of exquisite originality; the hard inartistic modulations, so like those of a *dilettante*—which I never can manage when playing Chopin's music—cease to shock me, for he glides over them almost imperceptibly with his elfish fingers. His soft playing being a mere breath, he requires no powerful forte to produce the desired contrasts; the consequence is that one never misses the orchestral effects that the German school demands of a pianoforte-player, but is carried away as by some singer who troubles himself very little about the accompaniment, and follows his own impulses. Enough; he is perfectly unique in the world of pianoforte-players. He possesses a great attachment for my music, and at all events knows it perfectly. He played me some of his Studies, and his latest work, 'Preludes.'"

Moscheles' Altruism

Moscheles has less to say of the playing of Liszt and of Rubinstein—the latter then little more than a boy. In 1846 Moscheles went to Leipsig at the invitation of Mendelssohn to head the pianoforte department in the newly founded conservatory. Thereafter most of his time was devoted to composition and to instruction. When Moscheles went to Leipsig his idealism was shown by the fact that he left a very lucrative teaching clientele in London, for a salary of about $600.00 a year.

Mendelssohn's death in 1847 was a great shock to Moscheles. Although the great piano teacher survived the composer genius twenty-three years, he was always devoted to his memory and to his ideals.

Moscheles' life is an example of lofty character and devout appreciation of the highest in his art. Comparatively little of his music survives today. There are over one hundred and thirty compositions credited to him.

"Patience, Prithee!"

By Lynne Roche

SIR WALTER SCOTT is known to have spent days in working up the description of a single bit of landscape. And because of his careful artcraft his books have charmed millions of readers. What seems so very natural and graceful in his style is the result of endless effort and vigilance.

Student, are you so careful with your work? How many times have you said, "Oh, well; I'll get that the next time I come to it?" The *next* time is not *the* time. That is *right now*. That scale over which you stumbled is testing your worth. Are you aiming to be "just some sort of player;" or are you going to be a Sir Walter Scott in music? If you are to rise above the lower atmosphere you will stop right now and master that uncomfortable place, whether it be in a scale, a piece of awkward fingering, a tone which does not sing properly, a phrase without correct inflection, or any other of those seemingly *small* things which are so essential to the *great* interpretation.

Squares for the Harmony Class

By Rena I. Carver

ON music paper place each note in every major and minor key (including four or five leger lines above and below both staves) in this manner: clef, signature, note, bar-line; clef, signature, note, bar-line. Then cut at each bar-line, making small squares.

Next write the intervals in each major and minor key in the above manner and cut at each bar-line.

Now all the major, minor, augmented, diminished, and imperfect triads in all postions in all keys should be placed in a similar way: clef, signature, 1st Pos. of triad, bar-line, etc., and then cut into squares.

All the four-toned chords in all positions and inversions in all keys should be written (including dominant seventh, secondary, and diminished seventh chords), also all five-toned chords, and cut into squares.

All the squares are placed in a large envelope and each pupil takes a square and names the clef, signature, note, or interval, or, if a triad or chord, its kind and position and locates it on the keyboard. If the dominant seventh chord, the pupil gives the resolutions.

Musical Enthusiasm

By Katharine Bemis Wilson

ENTHUSIASM is a factor just as potent in musical endeavor as in the business world. A musician cannot succeed without enthusiasm. If he has none, he soon develops into a dull mediocre performer, uninteresting to others as well as to himself. After a time he wonders why success passes him by; for he started with talent equal to that of his co-workers who have achieved a niche for themselves in the hall of fame.

Without enthusiasm, the pupil, the teacher or the concert artist has no personality. That which is frequently termed personality is largely enthusiasm; belief in oneself and passing that belief on to others through great interest in one's work, properly coördinated and directed.

Enthusiasm at Lessons

If you are a student of music, play or sing as though you really enjoyed it. Enthuse the people who are listening to you. Even try to enthuse your teacher. All good teachers give much enthusiasm to their pupils and a return compliment would be appreciated.

At the same time, remember that a poorly prepared lesson never enthuses any teacher, even when accompanied by a pleasant air of buoyancy. The pose is a false one and not a credit to your teacher's intelligence.

How many times have you begun a lesson utterly discouraged, only to discover after spending a half hour with your instructor that you are filled with a desire to achieve big things in the musical world? That was enthusiasm imparted to you by the teacher. You can note the effect it had on you. Now try it on your audience.

Pianist, Violinist or Organist

When you play in public, do you come out on the platform thinking of the condition of your nerves? Why not try to get enthusiastic about giving pleasure to the people in the audience who have come to be entertained? Some of them are doubtless very tired, having spent a hectic day among their own affairs. Why not try to give them a good time? Put enthusiasm behind your finger and your bow. Don't come out to greet them with the thought in your mind, "How I wish this were over!" Enthusiasm shows in the very way you walk across the stage.

Get enthusiastic about your performance and the surprising fact will come to you that you are enjoying yourself.

The Singer

Have you ever sat in an audience and tried to be entertained by a singer who lacked enthusiasm? There was a chilling expression on her face and her singing impressed you unpleasantly. Even though her voice was of good quality, she lacked the enthusiasm to "put it over" to her audience. A few evenings previous, you heard a singer whose voice was not as good, but you liked her performance much better. Why was it? Was it not because she was a piece of sparkling humanity, full of enthusiasm for her work? She wanted you to enjoy your evening with her, and she enthusiastically gave you all of her musical self. Perhaps you even gave credit for more talent than she actually possessed. You heard people talking after the concert and they laid great stress upon her personality. Just what was it? Was it not real enthusiasm that carried her through?

Why Study Music?

The day of the makeshift parlor musician is past. Students in these days study music seriously, not merely to enjoy it themselves, but to give pleasure to others. Is your music valuable to you if you cannot perform in public; if you cannot play or sing for your friends? Why do you study? More and more people like to hear good music. The world is growing better in this way. Is your music a selfish amusement, or are you using it to inspire others?

Let enthusiasm get behind all your musical work and be a credit to yourself and to your instructors. Do not be one of the crowd of "I'm so out of practice," or "I can't play without my notes." This only labels you as stupid or uninteresting. You are not even a parlor ornament in these days of real accomplishment.

So let your enthusiasm grow and grow until it knows no bounds. Enthuse in your practice, in your lessons and in your public performance.

Practice with Enthusiasm

Enthusiastic practice sharpens the brains. Much more can be accomplished in one hour of enthusiastic practice than in three languid ones. If you cannot arouse enthusiasm, possibly your digestion is wrong, possibly you have been up too late at night, possibly you have not taken the proper exercise, or possibly you are ill. Find out what is wrong and remove the clog in the wheel. The late Charles Frohman, famous theatrical manager, was once asked what he considered the most essential quality for an actor. His answer was "Vitality." Vitality is the result of good health, and good spirits, and good thoughts, plus ENTHUSIASM.

No carpenter ever built a ship by dreaming on the seashore. He labored with hands and brain; and when the flag was unfurled on the mast, he was repaid for his hours of toil. He possessed a mental picture of the completed ship; but enthusiastic work was necessary for the fulfillment of his plan. Attainment comes only to the diligent.

So you cannot have enthusiasm unless you believe in yourself; you cannot believe in yourself unless you know your business; and you cannot know your business unless you work. And only continuous enthusiastic practice brings perfection.

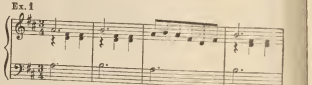
Melody Touch

By R. A. Davidson

An inquiry as to special touch in melody playing, was a subscriber's question in one of last year's ETUDES I have just been re-reading. This is a good thing to do, by the way, as the last few years' numbers of the ETUDE are practically a working encyclopedia for the musician, teacher or student.

My own experience every year with an increasing number of students from other teachers is that comparatively few have given any attention to making the melody stand out prominently above accompaniment chords in such measures as the following:

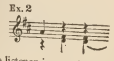
Ex. 1



This is the opening measure of the waltz "Sleeping Princess," by Montague Ewing, a piece that is an instant favorite with every pupil to whom I have given it. It is always recognized as one they have heard played in places of amusement; and, therefore, one they know is popular. I use it for the express purpose of cultivating the melody touch.

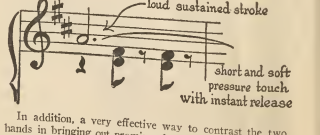
This measure is commonly played (and sounds) this way, in the right hand:

Ex. 2



The effect on the listener is one short melody note, at once let go by the finger, and two short chords, with the last chord always held down or prolonged. The listener hears just the opposite effect from that intended or wanted.

I would suggest that every teacher or student sit at the piano and cultivate an acceptable melody touch by playing the right hand as follows:



In addition, a very effective way to contrast the two hands in bringing out prominently the same melody is to use a "bouncing" touch with the left hand. This gives the accent, helps to maintain the correct rhythm, and is a contrast to the sustained melody touch in the right hand.

If this is done and cultivated in all similar passages, there will be a very noticeable improvement in playing. In the great rush after finger dexterity, this simple way of accomplishing melody playing has been somewhat neglected.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Length of Lessons

I have been giving hour lessons to all my pupils and find that the children often grow restive before the time is up. Would you advise me to shorten the period? What could I cut out in order to do so?
G. H. C.

I should certainly advise shortening your lessons to three-quarters of an hour or even half-hour periods; for the strain of keeping a child's mind fixed upon piano drill for an hour is pretty sure to wear the nerves of both teacher and pupil to a frazzle.

With children, two half-hour lessons per week is ideal; and with very young children the time may even be shortened to twenty minutes, in which case three periods per week are desirable.

Now as to how this shortening process may be effected without cutting out anything essential. Here are some possibilities:

1. Be sure that proper preparation is made for the lesson. Have a definite plan in mind as to what topics you are to take up, in what order they are to be presented, and the time to be devoted to each. Have the music which you are to use ready to hand, and any other material such as pencils and blank books, so handy that the lesson may proceed without a hitch.

2. Begin and end the lesson promptly. Much time is often squandered in simply "getting fixed." Insist on the pupil's appearing promptly at the appointed moment; and have it understood that lateness will correspondingly shorten the lesson.

3. Take care that the lesson is not interrupted. Often its continuity is broken to bits by telephone calls, peddlers, family problems and similar disturbing elements. The lesson time belongs exclusively to the pupil; and nothing but an earthquake or a cyclone should be allowed to interfere with it.

4. Finally, and most important of all, *concentrate*. Eliminate superfluous conversation, and make every moment count toward the subject in hand. Save time, too, by putting your fingers directly on the salient points. Pick out weak passages and show what is to be done with them. Let the pupil simply play such doubtful passages in a piece, and not often perform the entire composition. Go over the new lesson, too, and so prevent the mistakes that may otherwise creep in and take time in their correction at the next lesson.

All of these items may be summed up in the words: make the whole lesson bright, snappy and to the point. Thus the pupil's mind will be kept alert; and thus instead of a dreary hour of pulling and hauling, a half-hour will be spent in the accomplishment of something definite; something that will prove a real incentive to the pupil's enthusiasm for piano playing.

The Cramer Studies

In what order should Cramer's Studies be taken up?
W. R. M.

Of J. B. Cramer's wide teaching experience the most important fruits are his "84 Studies, in two parts of 42 each," which originally constituted the fifth part of his *Grosse praktische Pianoforte-Schule* (Great practical Pianoforte School). To complete the even hundred, he afterwards added sixteen others, which are, however, inferior in merit to the original ones.

Von Bülow, the eminent pedagogue, reduced these to the *Fifty Selected Studies* (Presser Collection, No. 175), which are widely known and studied, and to which you doubtless refer. While this selection is in the main a good one and well graded, it nevertheless contains a number of studies that are scarcely worth while for the modern piano student. I suggest, therefore, the following list from the *Selected Studies*, as containing those which are most useful. The order given is perhaps as good as any, though it may readily be altered to meet special needs:

Nos. 1, 2, 3, 4, 5, 6, 7, 8, 10, 13, 14, 15, 16, 17, 19, 20, 21, 24, 27, 28, 29, 30, 31, 33, 41.

"You must not play so fast. There are too many beauties in this piece to be brought out; you cannot do so if you treat the piano like a sewing machine."
—HANS VON BÜLOW.

Testing a New Pupil

I often find it difficult to know just where to place a new pupil who has had some previous piano study. Please advise me how to test his musical knowledge and ability.
C. G.

There is no more valuable aid in the details of piano teaching than the card system. Provide a number of these cards (5 by 3 inches) with certain items printed or typewritten on them; and fill out one of these cards for each new pupil, whether a beginner or not. On the front side of the card such details as the name, address and amount of previous study may be noted; while on the back you may write the result of your tests of the pupil's work. Eventually all such cards will be arranged in alphabetical order for immediate reference.

Here is a sample card, with its collected data:

(Front)

Name, *Willis, Peter* Age, *12*

Address, *21 Cross St.*

Began, *September, 1924*

Previous Study, *2 years with Miss Black*

Music Studied, *Mathew's Graded Course, first two books; a few short pieces*

Grade, *3*

(Back)

Technic, *Wrists stiff—needs relaxing exercises and finger work*
Interpretation, *Good sense of rhythm, but poor phrasing*
Sight reading, *Fair*
Ear Training, *Has had very little*
Memorizing, *Plays two pieces from memory*
Remarks, *Is apparently interested in music and seems to have natural musical ability; but is inclined to be careless in details*

The data for the front of the card may be gleaned by talking over matters with Peter or his mamma. For the back of the card, have him play a few finger exercises, scales, and so on, and a study or piece. For ear training, play some simple melodic progressions and require him to name the notes as they are sounded, or, if he is able, let him write them down.

Of course, your judgment of his work will probably be revised after you have given him a few lessons; but the data you have collected will at least furnish a working basis.

Finally, let me caution you to assign at first material that is well within his ability, so that you may not overshoot the mark and have to "back down" subsequently. Begin with a short piece or study rather than a large volume of exercises, so that if your estimate of his ability is in error, you may easily rectify the mistake by changing to easier or harder music.

Resuming Technical Practice

I have a pupil who has been through Mathew's *Ten Grades*, Cramer's *Fifty Selected Studies*, Bach's *Well-Tempered Clavichord*, Vol. 1, and other studies of this type. She is now out of practice and needs technical exercises of some kind. She holds her wrists high with straight fingers, with the ends turned up the most of the time. Her knuckles are so limber she cannot seem to keep them rounded. Please tell me what I can do to keep them in the correct position. Please also name a few pieces of about the ninth grade that would be suitable for such a pupil, and that a pupil will call "pretty."
Mrs. G. A. C.

Holding the wrists high may be called a "good fault," if properly regulated. But the fingers should certainly be curved and not allowed to bend outward, as you suggest. Perhaps some exercises away from the piano may help matters. Let her hold a croquet-ball in her hand, grasped firmly by the fingers; and then, keeping this position, and placing the finger tips on top of a table, let her perform a few ordinary five-finger exercises, taking care meanwhile that the wrists are kept loose. A little practice of this kind each day ought to emphasize the correct position. Perhaps she sits too high at the piano. Her wrists may certainly be brought down by lowering the stool far enough.

For further technical work I advise you to assign at each lesson a group of scales or arpeggios to be worked up to a certain metronome speed. These should be practiced at first slowly and eventually as fast as they can be performed with safety. As to studies, have you tried her with Moscheles' Op. 70, Book 1? After these, modern studies may be introduced, such as MacDowell's 12 *Studies for Development of Technic and Style*, Op. 39; and so on to the invaluable Etudes of Chopin, Op. 10 and Op. 25. The virtuoso studies of Liszt, Rubinstein, Scriabin and others, come last on the list.

For pieces, try the following, all of which are essentially pleasing:

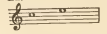
Moszkowsky: *Momento Giojoso*, Op. 42, No. 3.
Chaminade: Etude, *En Automne*, Op. 35, No. 2.
John Ireland: *The Island Spell.*
Debussy: *Prelude in F*, from *Suite Bergamasque.*

Looking at the Hands

Will you please suggest how to deal with the very young beginner who persists in looking at his hands, instead of the music, when he plays?
E. S. P.

There are two methods of translating a note on the printed page into tone: the *absolute* and the *relative*. We may think of a note as representing a definite key on the piano, and then find that key and sound it; or we may think of the new note as located at a certain distance from the one which preceded it. In playing consecutively the two notes:

Ex. 1

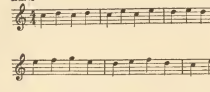


for instance, we naturally find the first by the *absolute* method, let us say, with the thumb. But, having now a starting point, we may locate the second note simply by remembering its distance from the first, namely, the third white key above the latter; hence by the *relative* method.

Let us assume that the child has arrived at the point where he can find individual notes on the keyboard. He looks down and finds the C; then looks again and finds the E; but the two are, to his mind, separate and unrelated titles. He must, accordingly, be next taught to read *intervals*, and to translate these intervals into muscular activity. It is the same process as in learning a language. The child first learns individual words—*cow, eat, pasture, grass*—and then to relate these terms by connecting words, so that the sentence is built: "The cow is in the pasture, eating grass."

Having acquired the ability to find individual notes, the matter of reading intervals is largely one of practice; but it may be helped along materially by the teacher. You say to Johnny, "Let's play the game of finding notes without looking at the keys." On a piece of manuscript paper placed on the music rack before him, you then write treble C, which Johnny proceeds to find on the piano, and holds with his thumb. Now he is to play, without looking again at the keys, the following succession of notes as you write them, one after the other:

Ex. 2



If necessary, you may hold a piece of paper over his fingers while he does this.

After this process, let him read the entire succession of notes, one by one, as you point to them.

A little practice of this sort at each lesson will help to train his muscular sense. As he becomes more proficient, more complex progressions may be employed. Meanwhile he may be encouraged to read his regular lessons in the same way. Perhaps you might offer a prize for reading a whole line without looking at the keys!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

OPERA IN BERLIN TO-DAY

WRITING in *Harper's Bazar*, Rufus Colfax Phillips published an article on "Night Life in Berlin," which shows that the Germans have gotten over war-prejudices in a fine way, but have not lost their racial enthusiasm for their own Teutonic people. There is a lesson in this for Americans inclined to belittle the efforts of their own country in music.

"The Germans are a serious-minded and scrupulously artistic people. They concentrate a deal of their fine energy upon the opera, and there one may see the real *beau monde* and hear fine music, that great contribution of Germany to the artistic entity of the earth.

"They have no objection to Italian or French opera; the Germans have no artistic prejudices, none whatsoever. They give 'Aida' with a fine self-conscious proof, but naturally they sing it in German. No opera could be really opera unless sung in German, and, as a logical conclusion, 'Carmen,' 'Le Coq d'Or,' 'Butterfly,' all of them, must have their delicate tinge of Teutonic gutterals applied to them; and, of course, there must be a German naval officer in 'Butterfly.' And we true music lovers' made a howl when they tried to sing Wagner in English at the Metropolitan! But the American artistic ideals aren't to be compared with the continental variety, and we must not apply the same rule."

There is much to be said for opera in English, and we ought to have more of it in America. All the same, opera is undoubtedly at its best, aesthetically speaking, when sung in the language of its origin. At the Metropolitan we get the best opera in the world, sung under the best conditions by the world's best singers. It is a truly "metropolitan" home of opera. Nevertheless, opera ought to have a few where good opera could be heard in English.

ARABIC MUSIC

WRITING in *The Musical Quarterly* on "Pierre Loti: a Prose Poet of Music," Frederick H. Martens quotes some interesting passages from this French sailor-author who was also a good deal of a musician.

"The Arab music of Africa—as contrasted with its negro music," says Mr. Martens, "is treated in greatest detail in Loti's *An Maroc*, that poetic account of a journey to Fez in company with a French embassy. Outside of Tangiers, before starting, the author, from the encampment of the Arab escort the Sultan of Morocco has sent forward, hears 'The sad songs in falsetto, the shrill tones of the guitar, coming from the tents of the camel-drivers.' And in the city.

"'Before a little fire with a yellow flame, in the midst of a circle of squatting folk, a negro sorcerer sings softly while he beats a drum. And suddenly a great Arab bagpipe begins to wail, dominating all other noises with its shrill, squeaky voice. . . . Ah, I had forgotten that sound which for many a year had not chilled my ears! It makes me shiver, and I experience a very vivid, very startling impression of Africa; one of those impressions of a day of arrival which one no longer obtains on succeeding days, when the comparative faculty has become blunted by contact with novel things.

"'The bagpipe continues with its kind of increasing exaltation its monotonous and harrowing air. I stop the better to hear it; it seems to me that this song is the hymn of the days of old, the hymn of the dead past—I feel a moment of strange pleasure to think that I am thus far only on the threshold, only on the entrance profaned by all the world, of the empire of the Moghreb. . . .'"

HAYDN ARRIVES!

HAYDN'S first visit to London, December 1790, greatly augmented his continental prestige. His own account of his arrival in a letter to Frau v. Genzinger, part of which we have extracted from J. C. Hadden's biography, is interesting. There is an American touch in the English attempts to overfeed the foreign celebrity!

"My arrival caused a great sensation through the whole city," says Haydn, "and I went the round of all the newspapers for three successive days" (the American touch, again!) "Everyone seems anxious to know me. I have already dined out six times, and could be invited every day if I chose; but I must in the first place consider my health, and in the next my work.....I was yesterday invited to a grand amateur concert, but as I arrived rather late, when I gave my ticket they would not let me in, but took me to an anteroom, where I was obliged to remain till the piece which was then being given was over. Then they opened the door and I was conducted, leaning on the arm of the director, up the center of the room to the front of the orchestra amid the universal clapping of hands, stared at by everyone, and greeted by a number of English compliments. I was assured that such honors had not been conferred on anyone for fifty years. After the concert I was taken into a very handsome room adjoining, where tables were laid for all the amateurs, to the number of two hundred. It was proposed that I should take a seat near the top, but as it so happened that I had dined out that very day, and ate more than usual, I declined the honor, excusing myself under the pretext of not being very well; but in spite of this I could not get off drinking the health, in Burgundy, of the harmonious gentlemen present; all responded to it, but at last allowed me to go home."

And, as Ye Editor would say: "A good time was had by all!"

"BALLADS, SONGS AND SNATCHES"

ONE of the earlier works of the composer of *The Mikado* was a ballet for Covent Garden called *L'Ile Enchantée*, in which Sullivan learned some facts about theatrical composition destined to prove useful. "On one occasion," says Sullivan in his biography (by Arthur Lawrence), "I was admiring the 'borders' that Beverley had painted for a woodland scene. 'Yes,' he replied, 'ticy are very delicate, and if you could support them by something suggestive in the orchestra, we could get a very pretty effect.' I at once put into the score some delicate arpeggio work for flutes and clarinets, and Beverley was quite happy. The next day probably some such scene as the following would occur. Sloman, stage machinist (*beg.*): 'That iron doesn't run in the slot as easily as I should like, Mr. Sullivan; we must have a little more music to carry her across. Give us something for the 'cellos if you can!' 'Certainly, Mr. Sloman; you have opened up a new path of beauty in orchestration,' I replied, gravely, and I at once added sixteen bars for 'cello alone. No sooner was this done than a *variation* (solo dance) was required at the last moment, for the second *danseuse* who had just arrived. I said to the stage manager, 'I haven't seen her dance yet—I know nothing of her style.' 'I'll see her,' he replied and took the young lady aside. In five minutes he returned. 'I've arranged it all,' he said. 'This is exactly what she wants (quoting it to me rhythmically); *'Tiddle-iddle-um, tiddle-iddle-um, rum-ti-rum-tirum* sixteen bars of that; then *rum-tum, rum-tum*, heavy, you know, sixteen bars, and then finish up with the Overture to *Il'illiam Tell* last movement.' In ten minutes I had composed it, and written out a *répétiteur's* part, and it was at once rehearsed."

MUSIC AND AESTHETIC DANCING

Music and dancing have ever gone hand in hand. The basis of the symphony form is the dance-suite, and Chopin idealized the Waltz, the Mazurka and the Polonaise as Debussy has idealized the Cake-walk, and countless other composers have idealized the folk-dances of their native lands.

Musicians may therefore find interest in the viewpoint of an aesthetic dancer of international fame regarding music from the point of view of Terpsichore, the muse of dancing. Loie Fuller, the American danseuse, has written a book called "Fifteen Years of a Dancer's Life," to which Anatole France has contributed a preface.

"In general," she says, "music ought to follow the dance. The best musician is he who can permit the dancer to direct the music instead of the music inspiring the dancer."

Many musicians will find this a novel point of view, and somewhat disconcerting. It has long been a tradition that the dancer must keep time to the music. Apparently even the dancers think this, for Miss Fuller tells us, "In point of fact the dancer, on hearing a piece of new music says: 'Oh, I cannot dance to that air.' To dance to new music the dancer has to learn the conventional steps adapted to that music.

"Music, however, ought to indicate a form of harmony or an idea with instinctive passion; and this instinct ought to incite the dancer to follow the harmony without special preparation. This is the true dance."

Here is a point of view worth considering, especially by musicians lacking an imaginative sense of rhythm in their musical interpretations. Let them take a new look at their music from the point of view of a dancer. It may help them to become more plastic and responsive.

"HEAVENLY" MUSIQUE!

"It was so lovely," remarked an ecstatic young lady, describing a symphony she had heard; "it made me positively ill." We all of us know the complaint; but it has remained for Mr. Samuel Pepys to define the "sickness" engendered by beautiful music in a memorable passage from that inexhaustible treasure of quaint sayings, his Diary:

"Went to see the *Virgin and Martyr*; it is mighty pleasant; not that the play is worth much, but it is finely acted by Becky Marshall. But that which did please me beyond anything in the whole world, was the wind musique where the angels come down; which is so sweet it ravished me; and indeed, in a word, did wrap up my soul, so that it made me really sick, just as I have formerly been when in love with my wife, that I could think of nothing else."

Art is a grateful friend; the more you dedicate yourself to it, the truer it is to you.—LESCHETIZKY.

"For the majority of musical callings, after all, a right combination of qualities is far more valuable than any special capacity in one line."—CHARLES H. FARNSWORTH.

COLLECTING FOLK-SONGS IN THE APPALACHIANS

THERE could have been no better person to collect the old English folk-songs still to be heard in the Appalachian Mountains in the Southern States of this country than Cecil J. Sharp, who, in conjunction with Mrs. Olive D. Campbell, has recently published his findings in a book, *English Folk-Songs from the Southern Appalachians*. Mr. Sharp is, of course, an authority on English folk-music.

In his admirable preface he tells us that "My sole purpose in visiting this country was to collect the traditional songs and ballads which I had heard from Mrs. Campbell, and knew from other sources were still being sung there. I naturally expected to find conditions very similar to those which I had encountered in England when engaged on the same quest. But of this I was soon to be agreeably disillusioned. Instead, for instance, of having to confine my attention to the aged, as in England, where no one under the age of seventy ordinarily possesses the folk-song tradition, I discovered that I could get what I wanted from pretty nearly everyone I met, young and old. In fact I found myself for the first time in my life in a community in which singing was as common and almost as universal a practice as speaking.

* * *

And it was precisely this ideal state of things that I found existing in the mountain communities. So closely, indeed, is the practice of this particular art interwoven with the ordinary vocations of everyday life that singers, unable to recall a song I had asked for, would often make some such remark as, 'Oh, if only I were driving the cows home I could sing it at once!' On one occasion, too, I remember that a small boy tried to edge himself into my cabin in which a man was singing to me and, when I asked him what he wanted he said, 'I always like to go where there is sweet music.' Of course I left him in, and, later on, when my singer failed to remember a song I had asked for, my little visitor came to the rescue and straightway sang the ballad from beginning to end in the true traditional manner, and in a way which would have shamed many a professional vocalist."

"Music is the universal heritage. Somewhere in the flower-dotted fields between Brahms and *The Maiden's Prayer* there is room for all of us to ramble."

—GEORGE ADE.

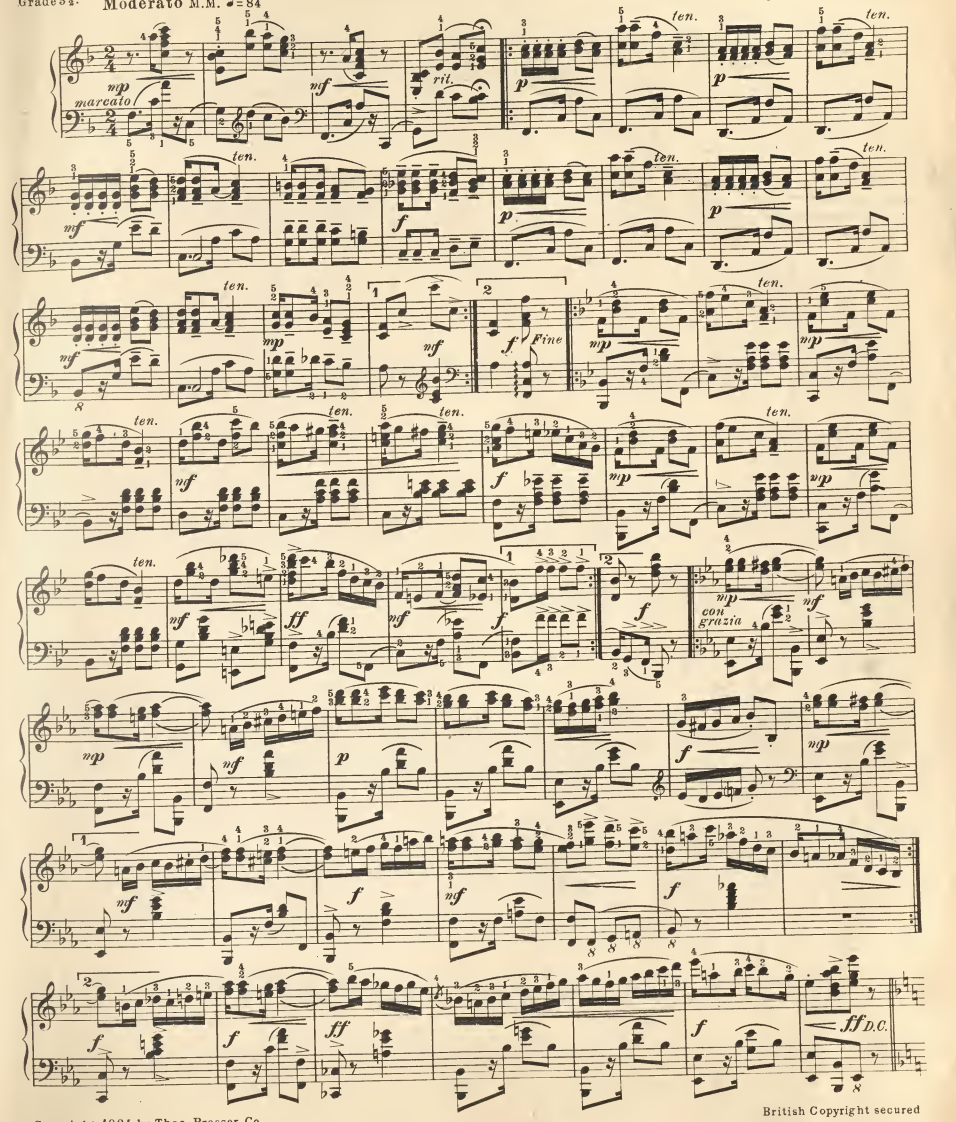
MARIETTA

SPANISH SERENADE

WALLACE A. JOHNSON, Op. 118

A very playable idealization of a popular Spanish-American rhythm.

Grade 3½. **Moderato** M.M. ♩= 84

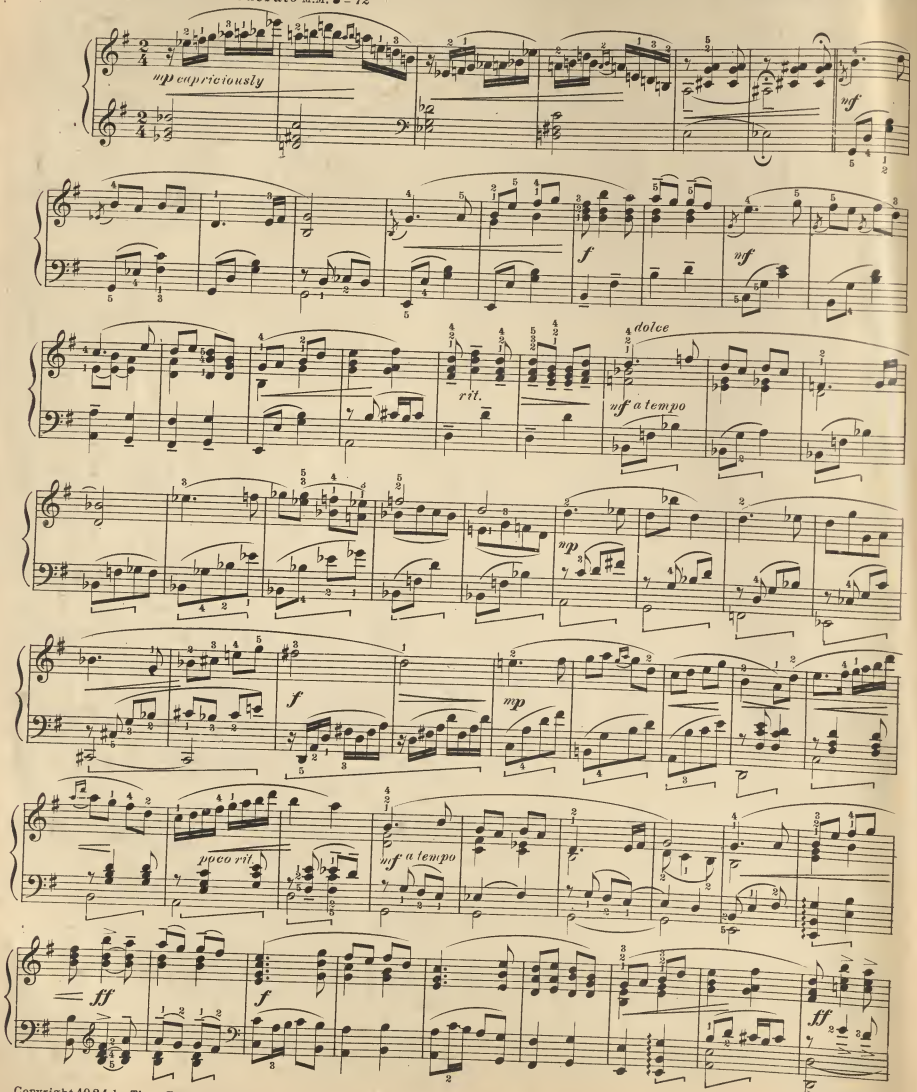


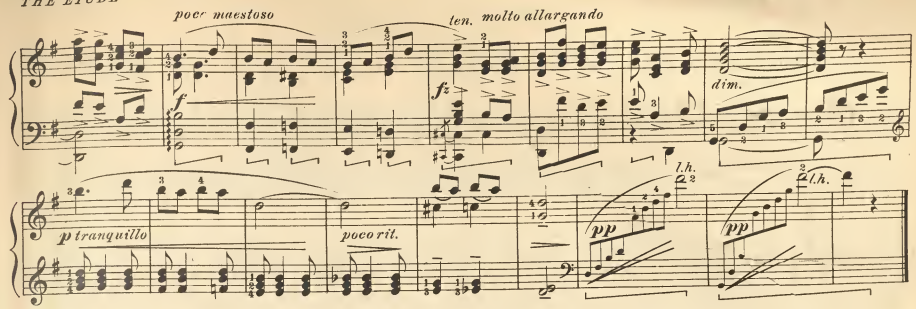
In modern rhapsodical style.
A good picture number. Grade 4.

AN AUTUMN MOOD

WILLIAM M. FELTON

Andante moderato M.M. ♩= 72





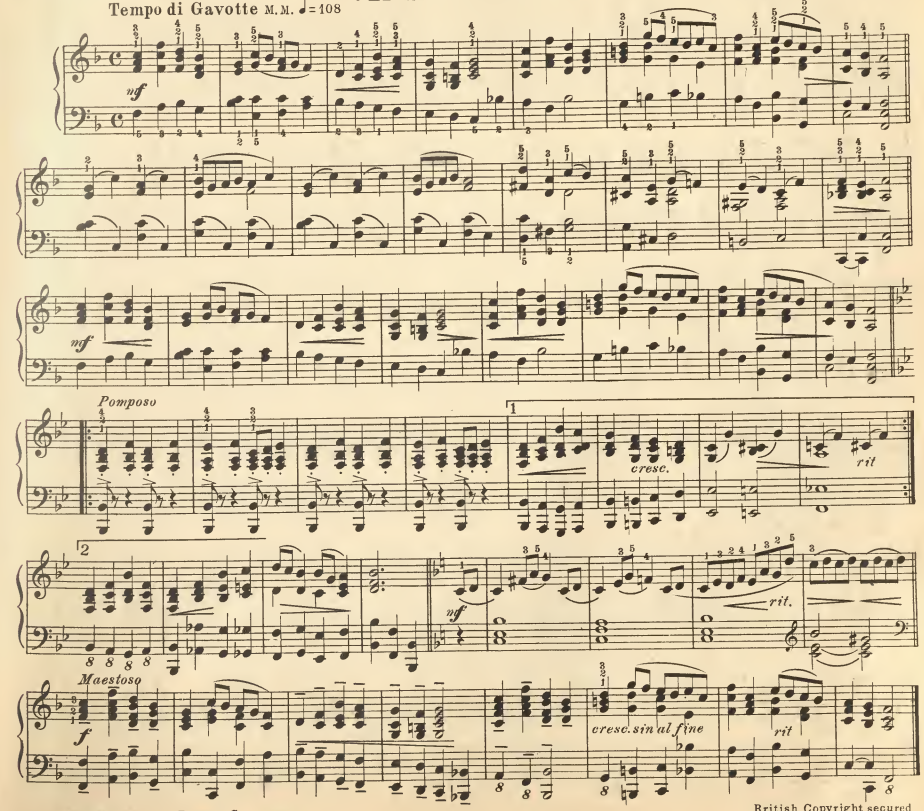
In the old-time dance style.
Broad and diatonic. Grade 3.

DORINE

OLD ENGLISH DANCE

FREDERICK KEATS

Tempo di Gavotte M.M. ♩= 108



LIKE A FLASH

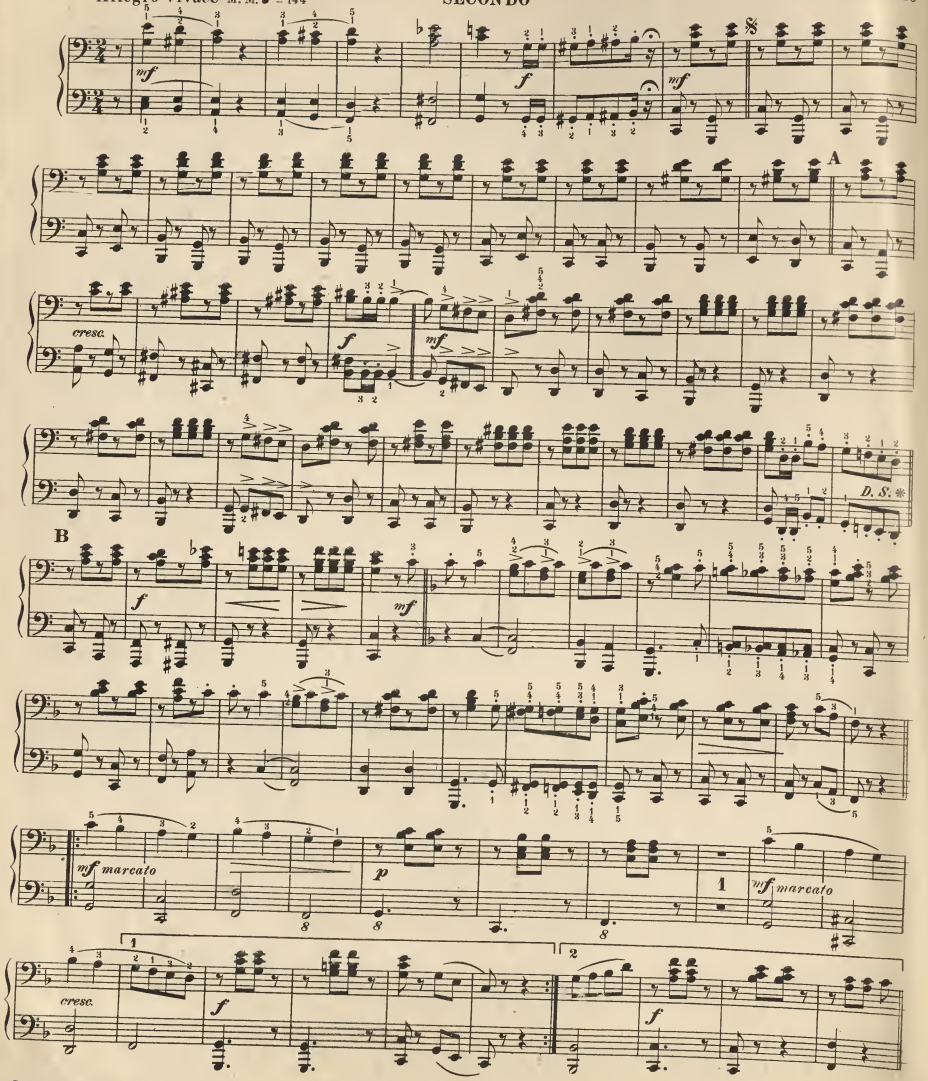
A lively exhibition piece for two players of about equal proficiency.

GALOP

SECONDO

EDUARDO MARZO

Allegro vivace M. M. ♩ = 144



* From here go back to 𝄋 and play to A, then play B.

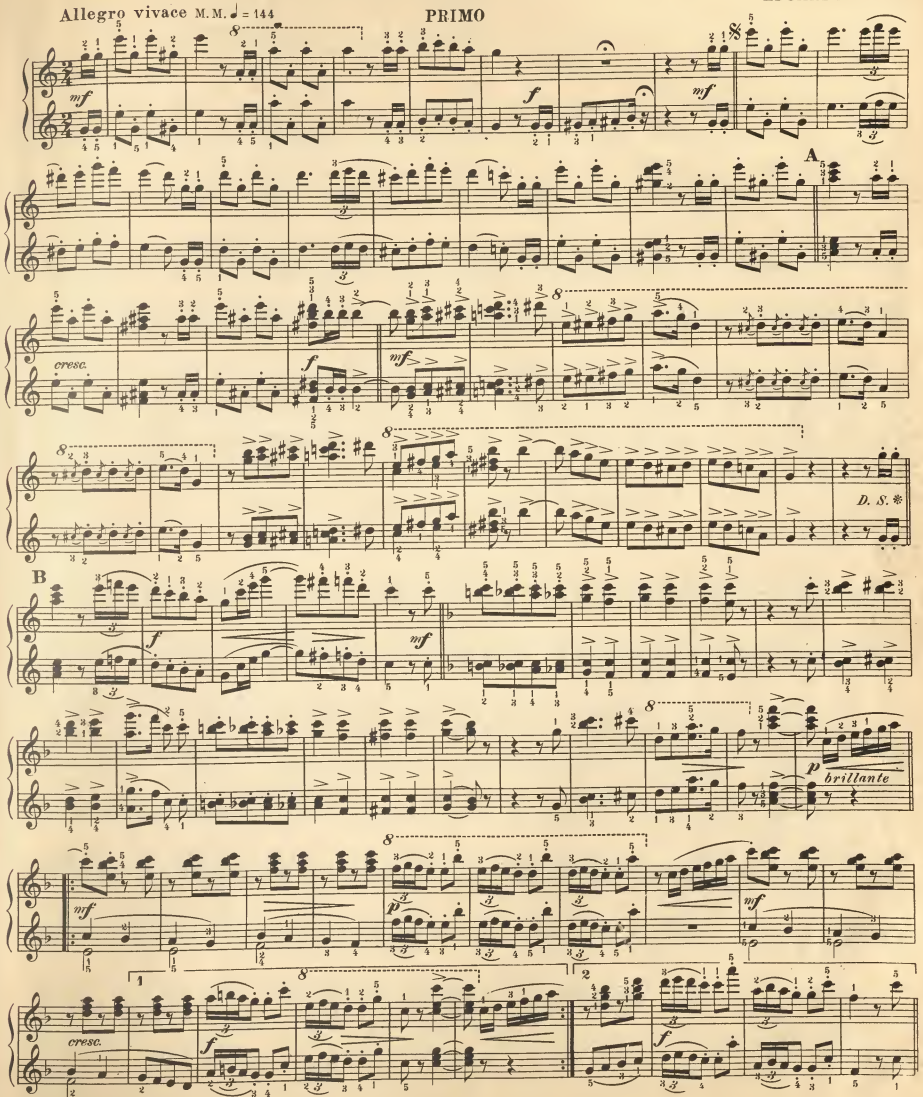
LIKE A FLASH

GALOP

PRIMO

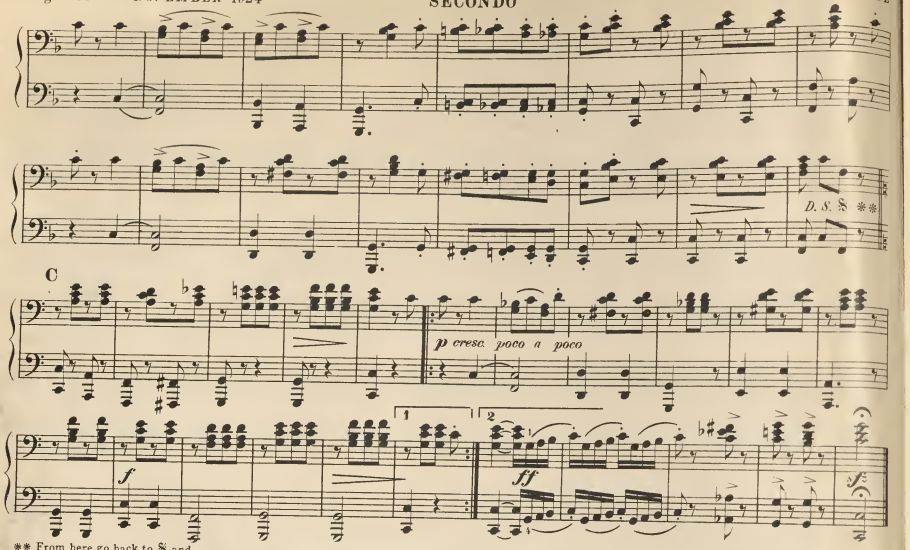
EDUARDO MARZO

Allegro vivace M. M. ♩ = 144



* From here go back to 𝄋 and play to A, then play B.

SECONDO



** From here go back to 𝄋 and play to A, then play C.

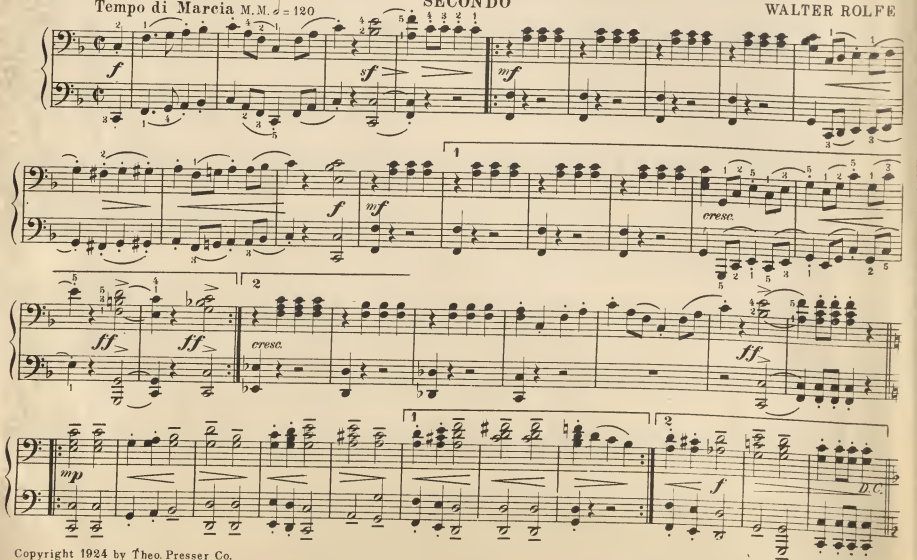
HERE COMES THE BAND

An energetic military march, in band style.

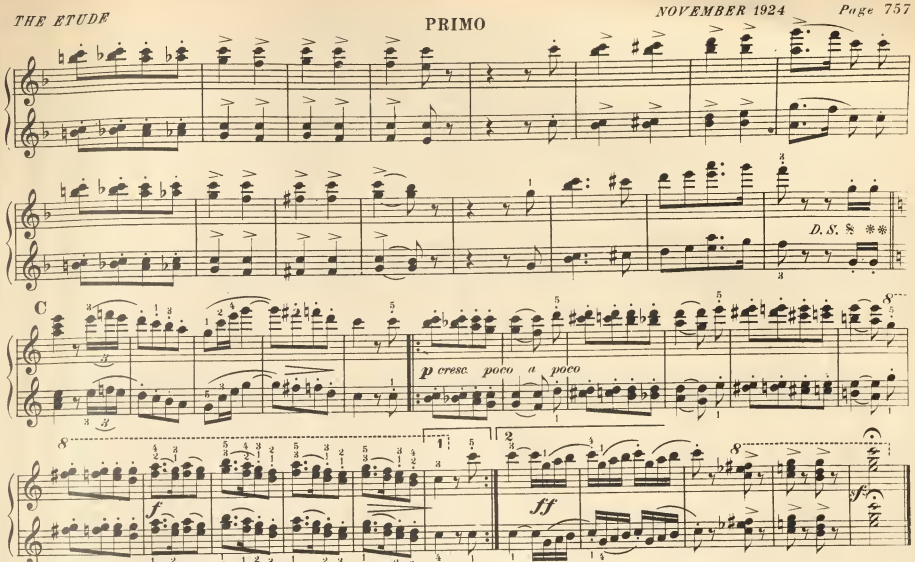
MARCH

SECONDO

WALTER ROLFE



PRIMO



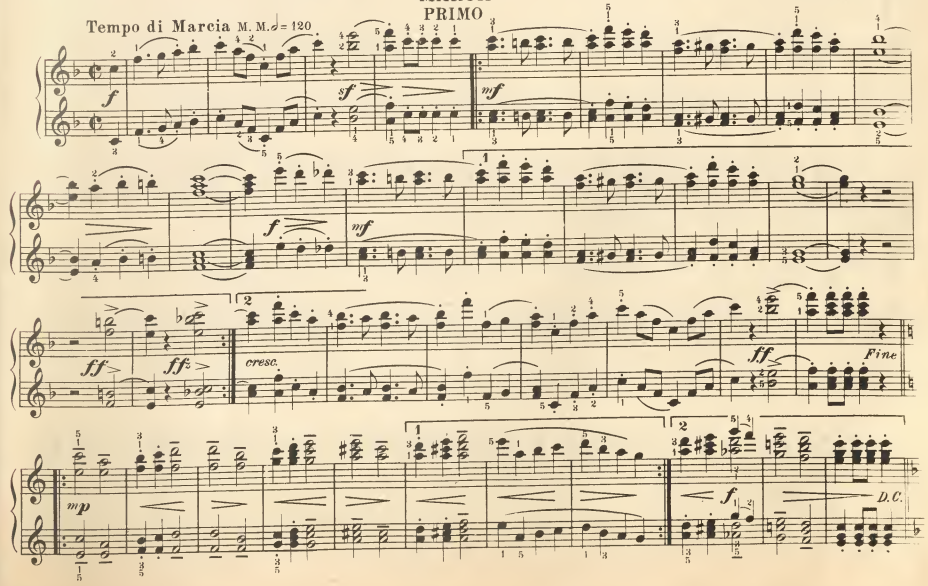
** From here go back to 𝄋 and play to A, then play C.

HERE COMES THE BAND

MARCH

PRIMO

WALTER ROLFE



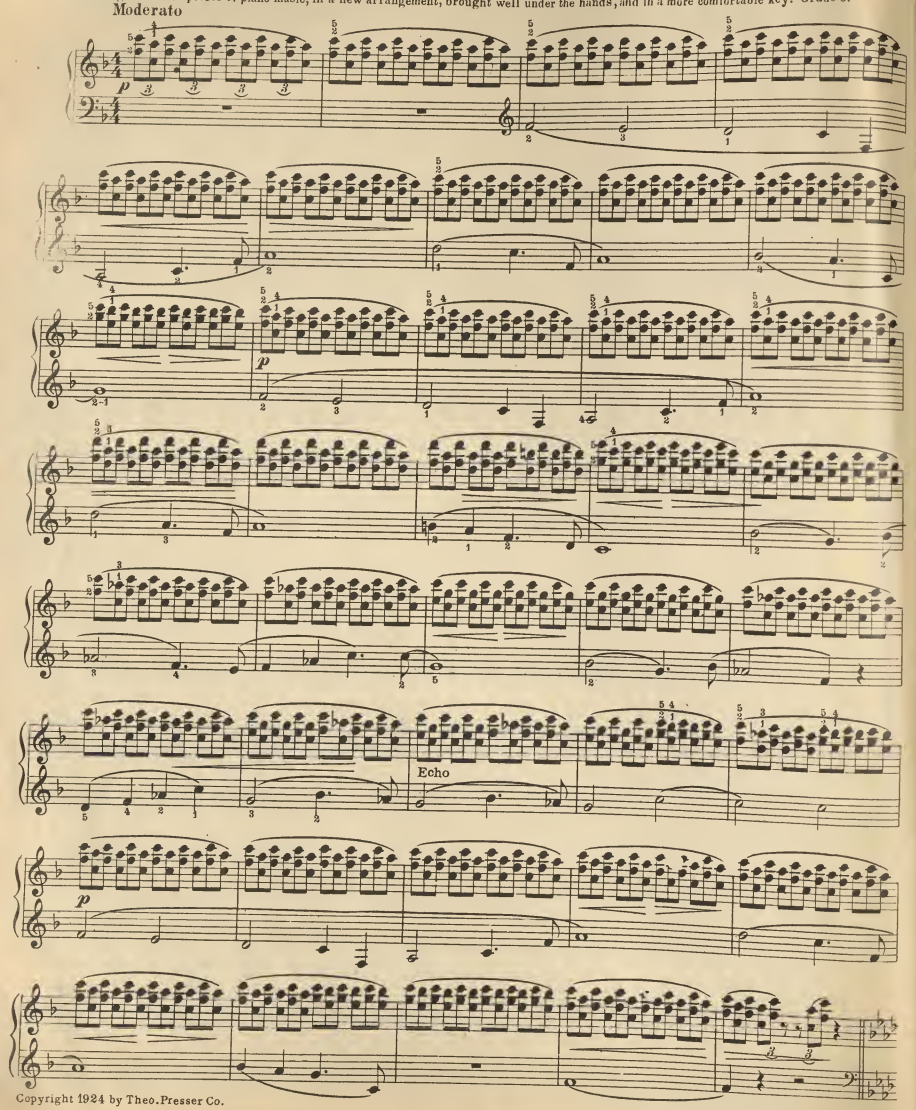
KAMENNOI-OSTROW

Arr. by William M. Felton

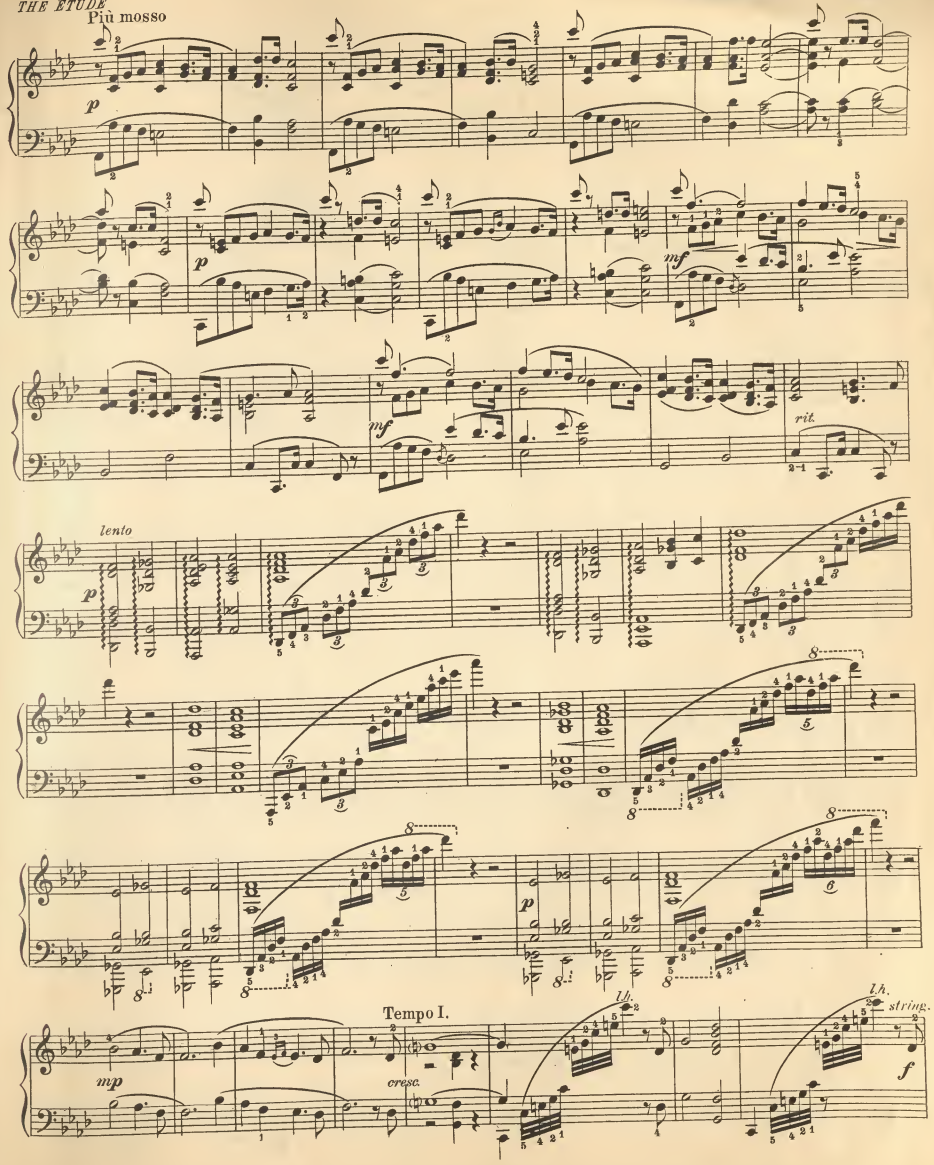
A. RUBINSTEIN

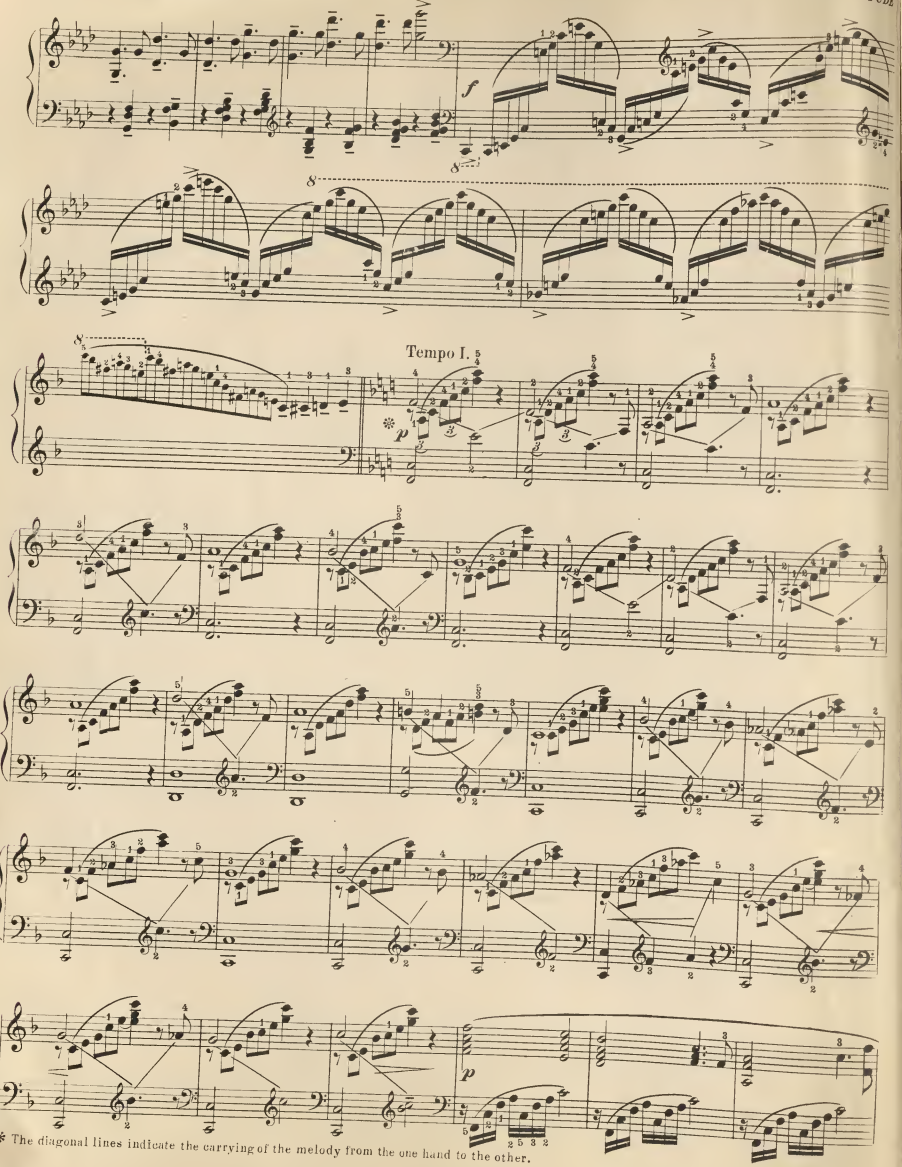
One of the great masterpieces of piano music, in a new arrangement, brought well under the hands, and in a more comfortable key. Grade 5.

Moderato

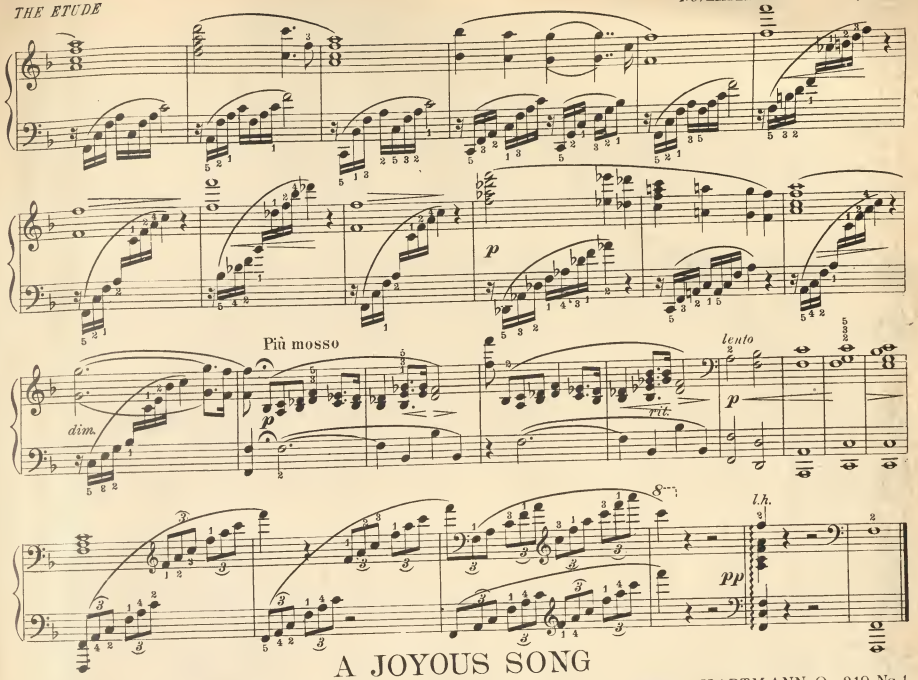


Più mosso





* The diagonal lines indicate the carrying of the melody from the one hand to the other.

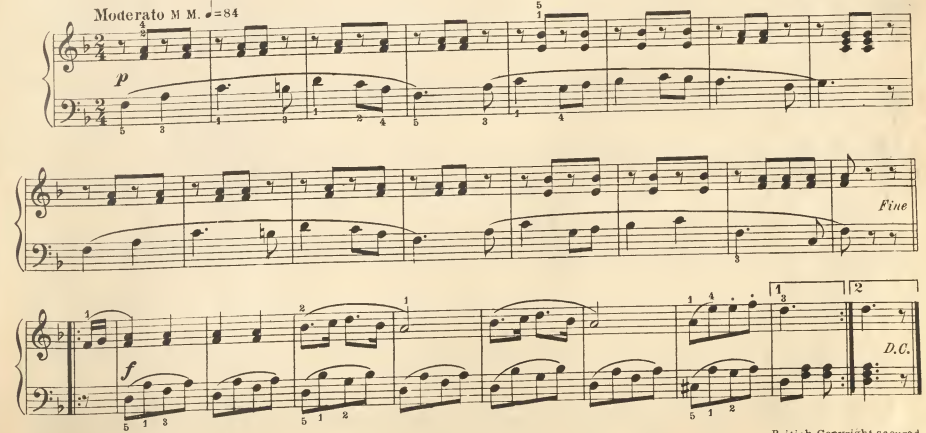


A JOYOUS SONG

MELODY

FRITZ HARTMANN, Op. 219, No. 4

A useful teaching piece, with a taking left hand theme, exemplifying the keys of F major and D minor. Grade 2½



IN A ROCKING GONDOLA

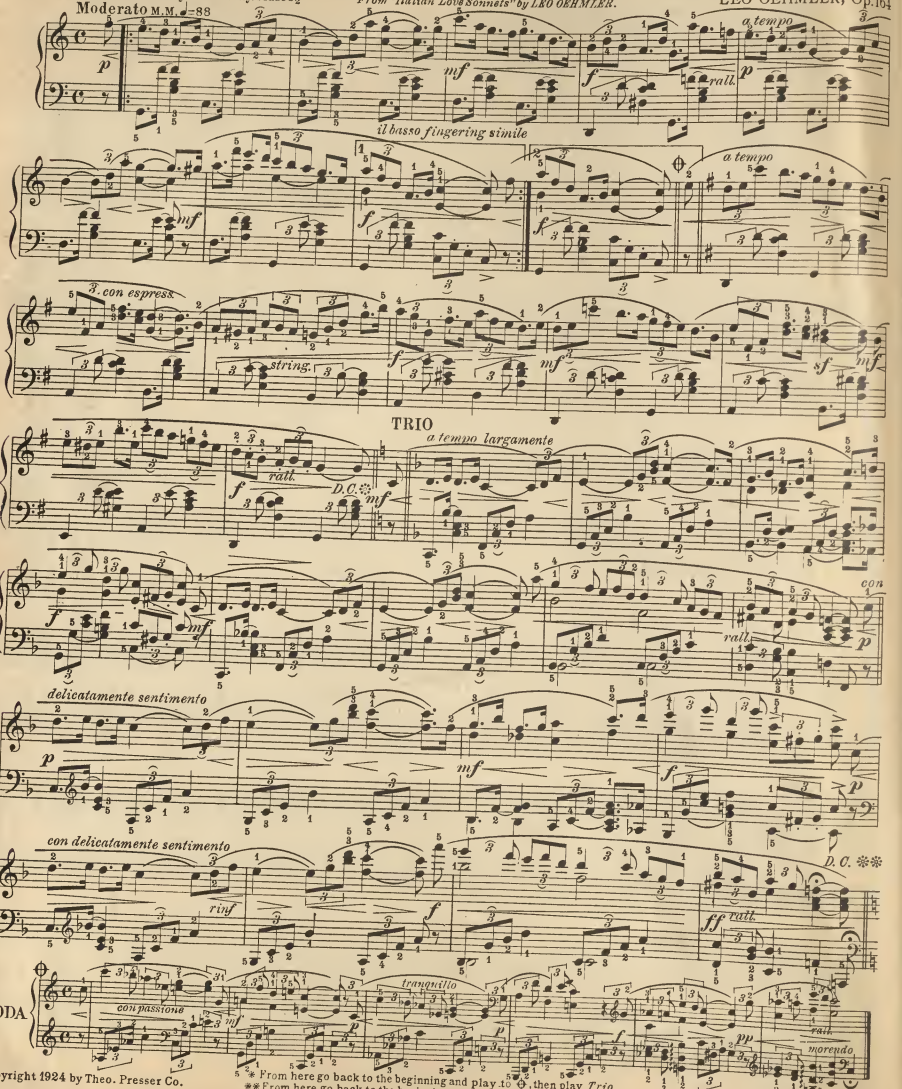
"To the ripple of water and Gondolier's song,
O'er the blue Bay of Venice we now glide along;
Soft music enchanting rings out on the air,
While the moon sheds its lustre o'er Venice so fair."

From "Italian Love Sonnets" by LEO OEHMLER.

LEO OEHMLER, Op.164

In a very graceful and attractive rhythm, which must be carried out carefully and exactly. Grade 3½

Moderato M.M. ♩=88



* From here go back to the beginning and play to ⊖, then play *Trio.*
** From here go back to the beginning and play to ⊖, then play *Coda.*

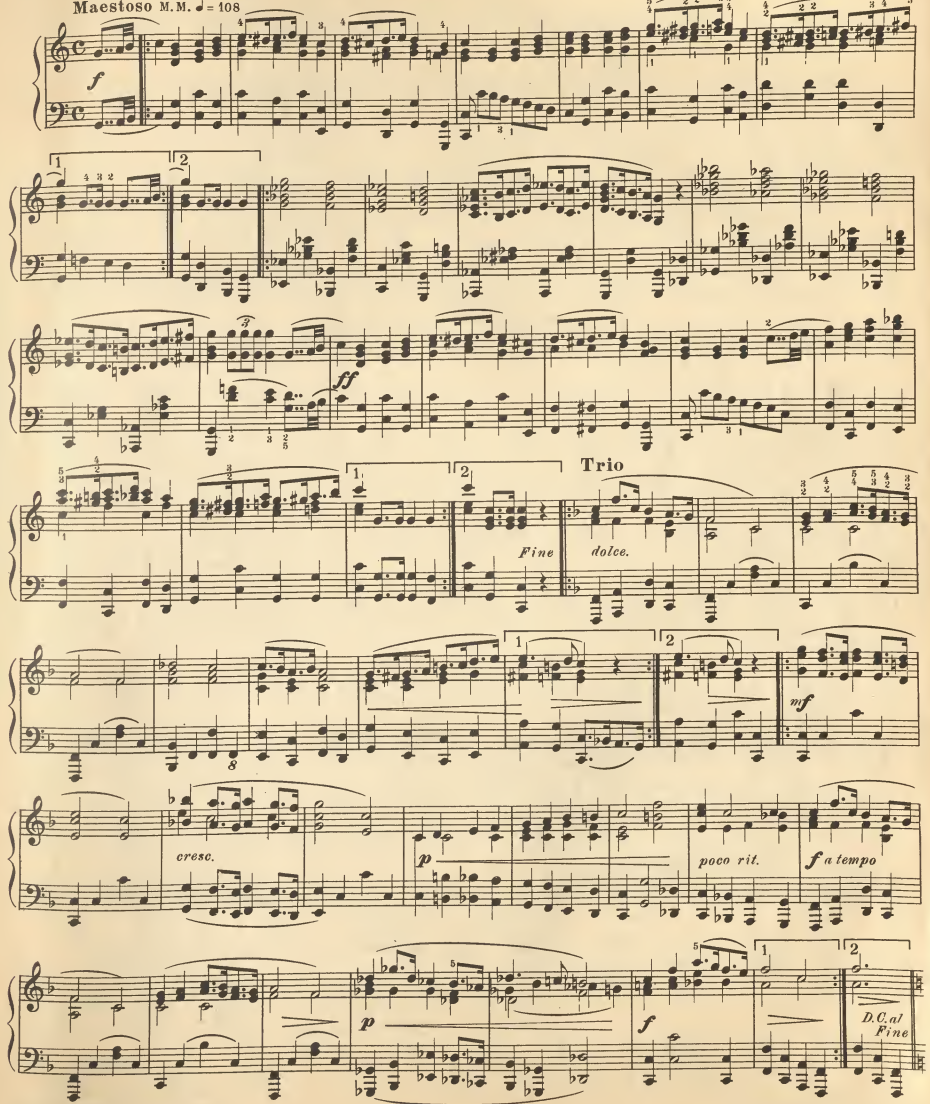
ENTRY OF THE PROCESSION

MARCH

CARL SCHMEIDLER

A pompous and stirring number. The sudden key contrasts add brilliance and originality. Grade 3.

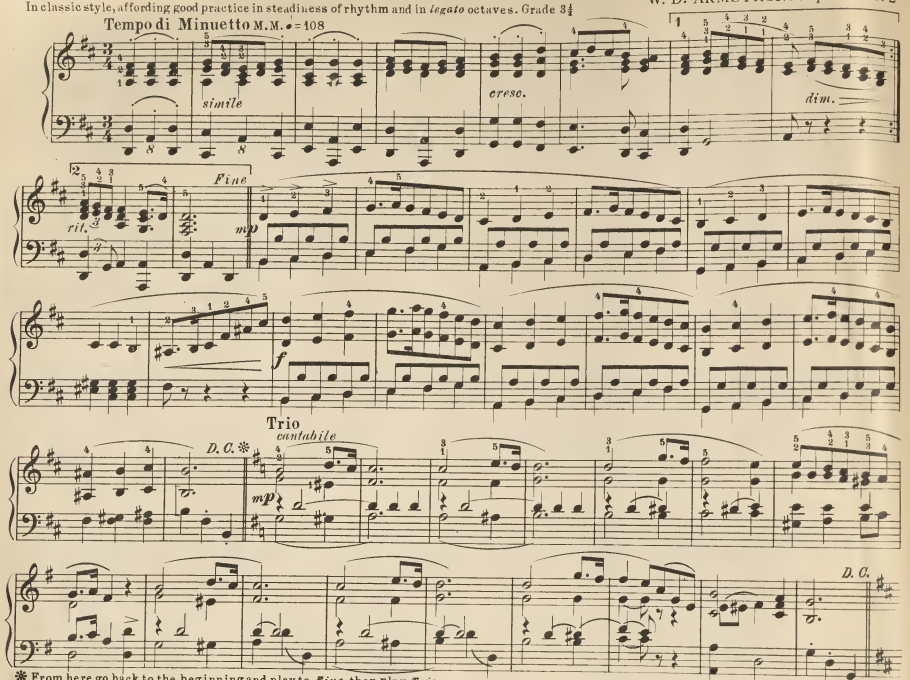
Maestoso M.M. ♩ = 108



GRACEFUL MINUET

W. D. ARMSTRONG, Op. 114, No. 2

In classic style, affording good practice in steadiness of rhythm and in *legato* octaves. Grade 3½

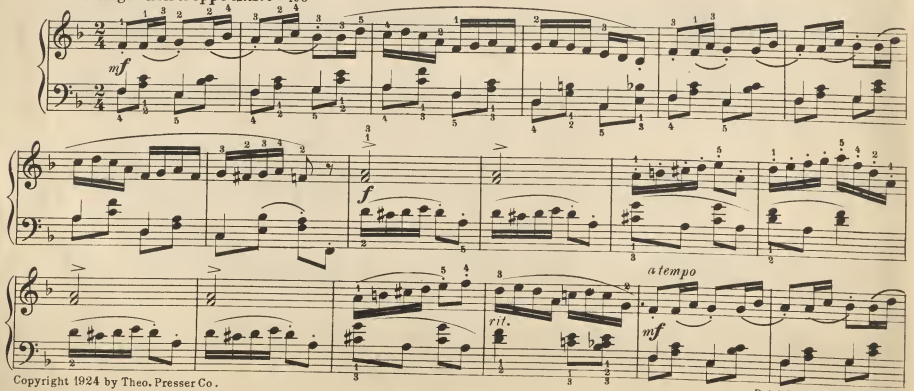


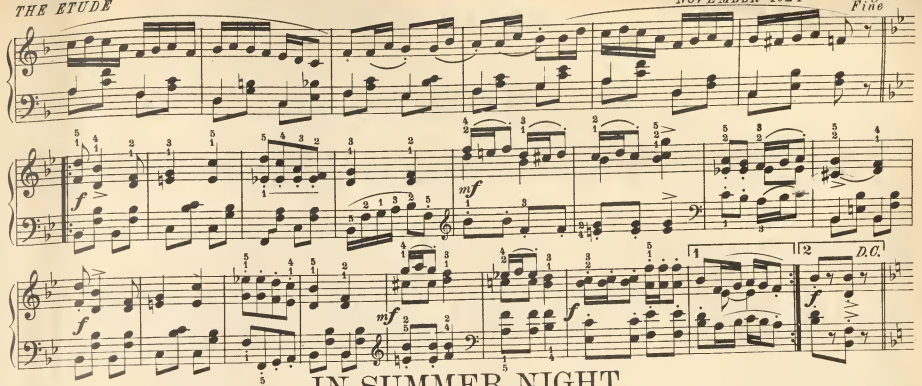
✻ From here go back to the beginning and play to *Fine*, then play *Trio*.

THE PICKANINNY PICNIC

A study in steadiness and rapidity. Play in exact time. Grade 3.

R. S. MORRISON

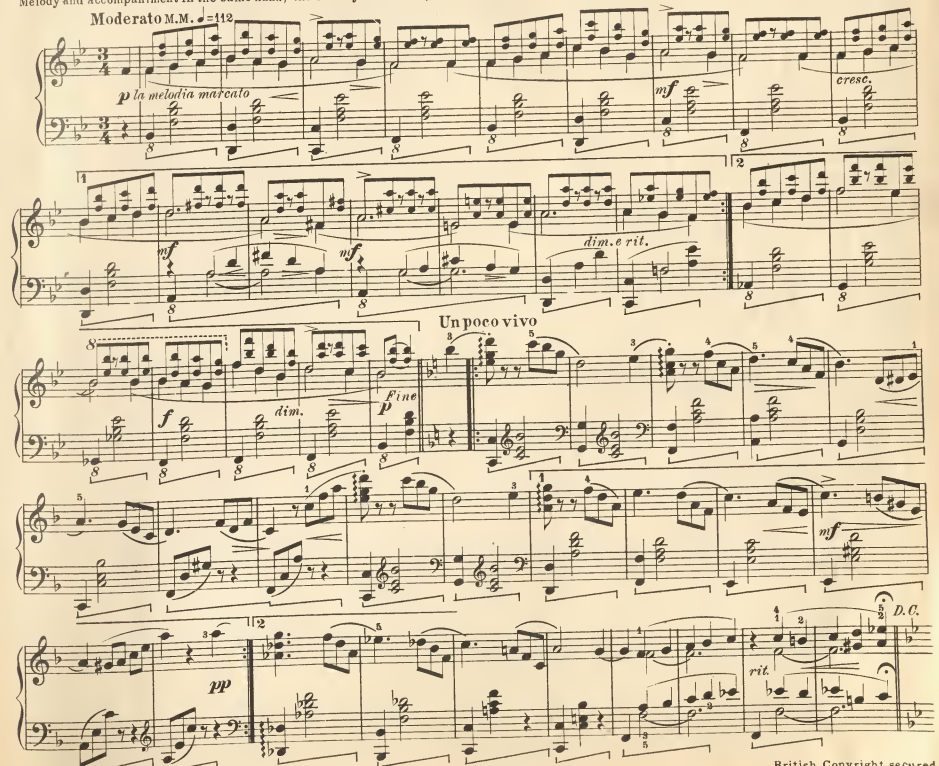




IN SUMMER NIGHT

RICH. KRENTZLIN, Op. 95

Melody and accompaniment in the same hand, the melody to be brought out by the thumb. Grade 3.

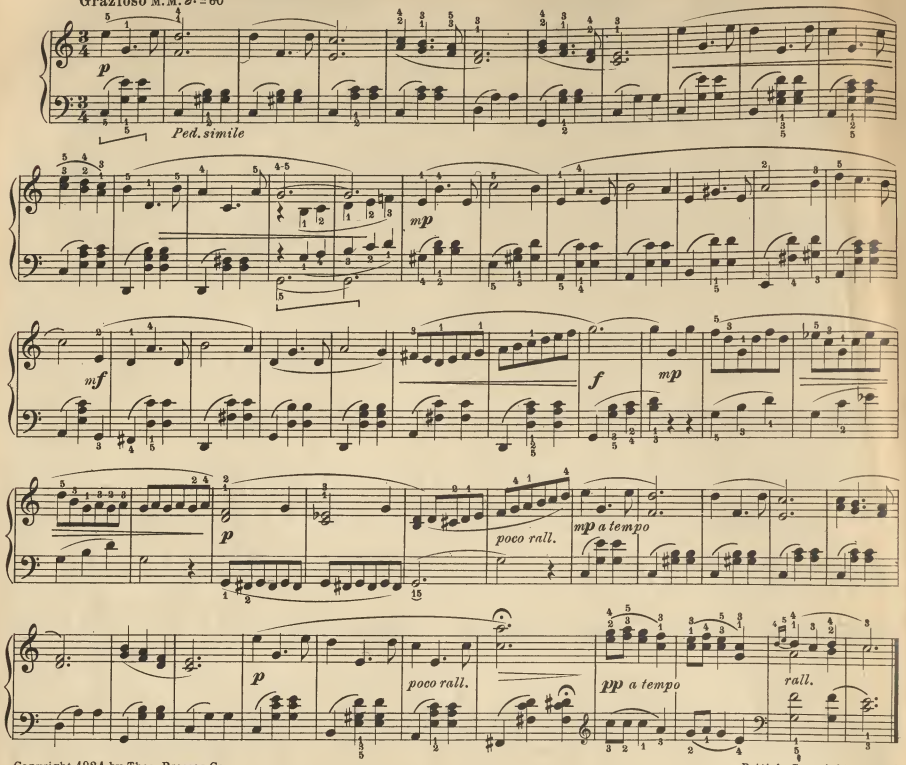


SINGING SANDS

A graceful teaching piece, exemplifying the waltz rhythm. Grade 2½

HELEN L. CRAMM

Grazioso M.M. ♩. = 60



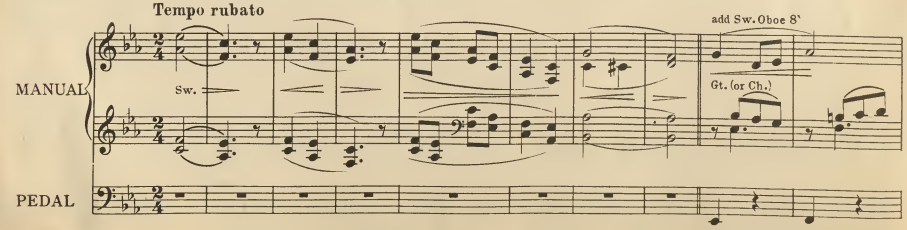
SONG OF CONTENTMENT

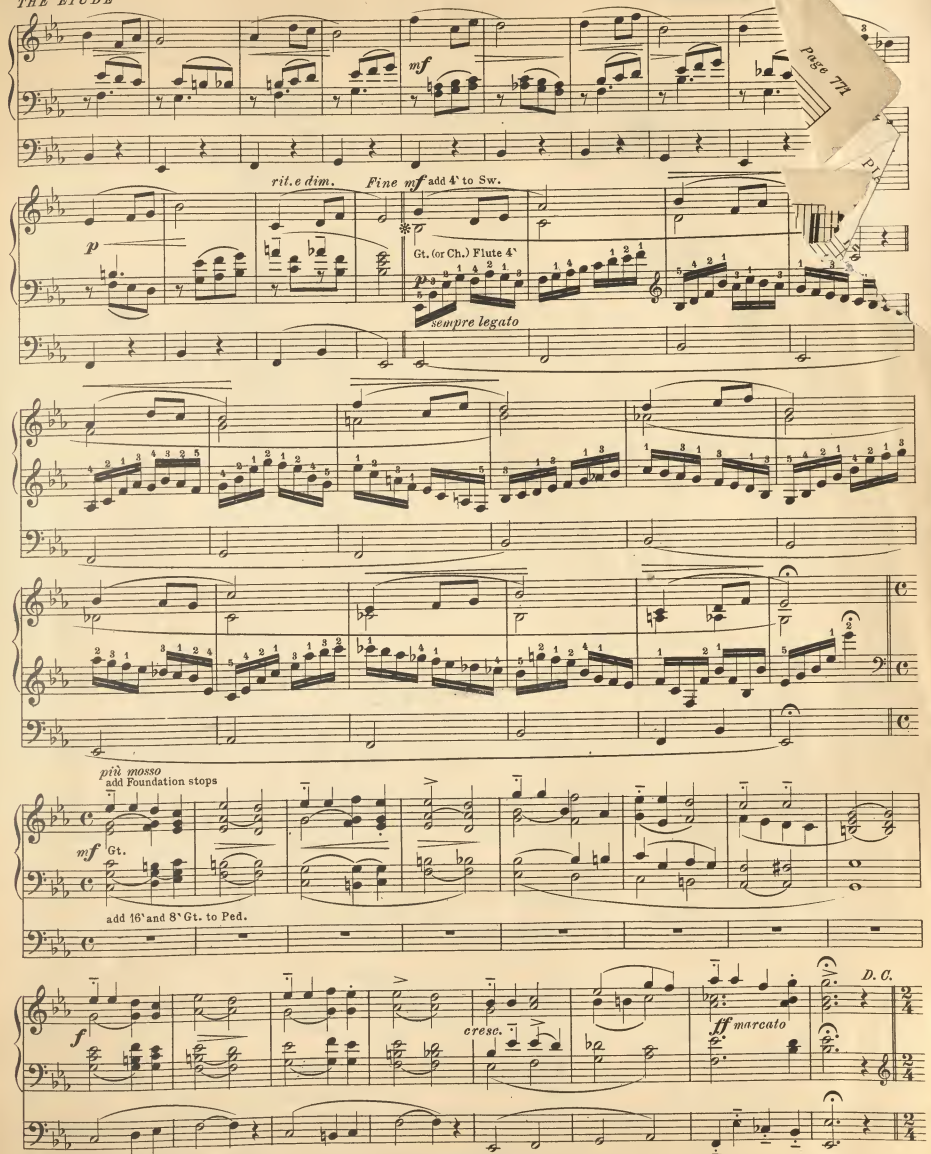
Prepare
Gt. (or Ch.) Melodia 8' and Dulciana 8'
Sw. Vox Celeste 8' (Strings)
Ped. Bourdon 16' uncoupled

A melodious slow movement, well constructed. A useful *Prelude* or *Offertory*

CARL F. MUELLER, Op. 19

Tempo rubato





✻ On a 3-manual organ this melody should be "thumbed" on the *Great*, Doppel Floete 8'.

SIRENS

JAMES H. ROGERS
Free transcription for Violin and Piano by
Arthur Hartmann

A graceful ...king concert piece, well-arranged.

In slow waltz time M.M. ♩= 132

VIOLIN with mute

PIANO

G string

pp *p* *f* *cresc.*

Piu animato M.M. ♩=180

l.h. *arco* *pizz* *rit.*

nf *pp a tempo*

Piu vivo

arco *cresc. molto* *pp*

Piu vivo

gliss. *rall. poco a poco* *molto rall.*

espress. *D. C.*

CODA

Piu animato *pizz* *arco* *pizz* *arco* *nf*

WING FOO

A clever little characteristic piece, with *staccato* bowing.

CECIL BURLEIGH, Op 1, No.1

Rather sprightly M.M. ♩=138

VIOLIN

PIANO

p *f* *dim.*

pizz *arco* *nf in time*

slightly rit. *Fine*

D. C.

HIS ALMIGHTY HAND

Words and Music
by BERNARD HAMBLEN

Andante

When the mist of ear-ly dawn Flees be-fore the sun,

Shed no tear for yes - ter-day, Greet the day be - gun: Don thy trust-y shield of faith; Nev-er swerve nor

yield: Do the du-ty set for thee In life's bat-tle field.

What tho' the con-flict rage? All doubt and fear shall

fly; In dark - est hours thou shalt pre-vail; Thy Lord and King is nigh! Thy

foes' dread maj - es-ty is quelled at His com-mand Who holds the scroll of des - ti-ny In

His Al-might y hand. When the strife and

stress are o'er, When the bat-tle's won, Thou shalt hear the wel-come call, "Faith - ful soul, well done!"

Rest in peace, O val - iant heart Lay a - side thy shield, Thou hast played a sol - dier's part

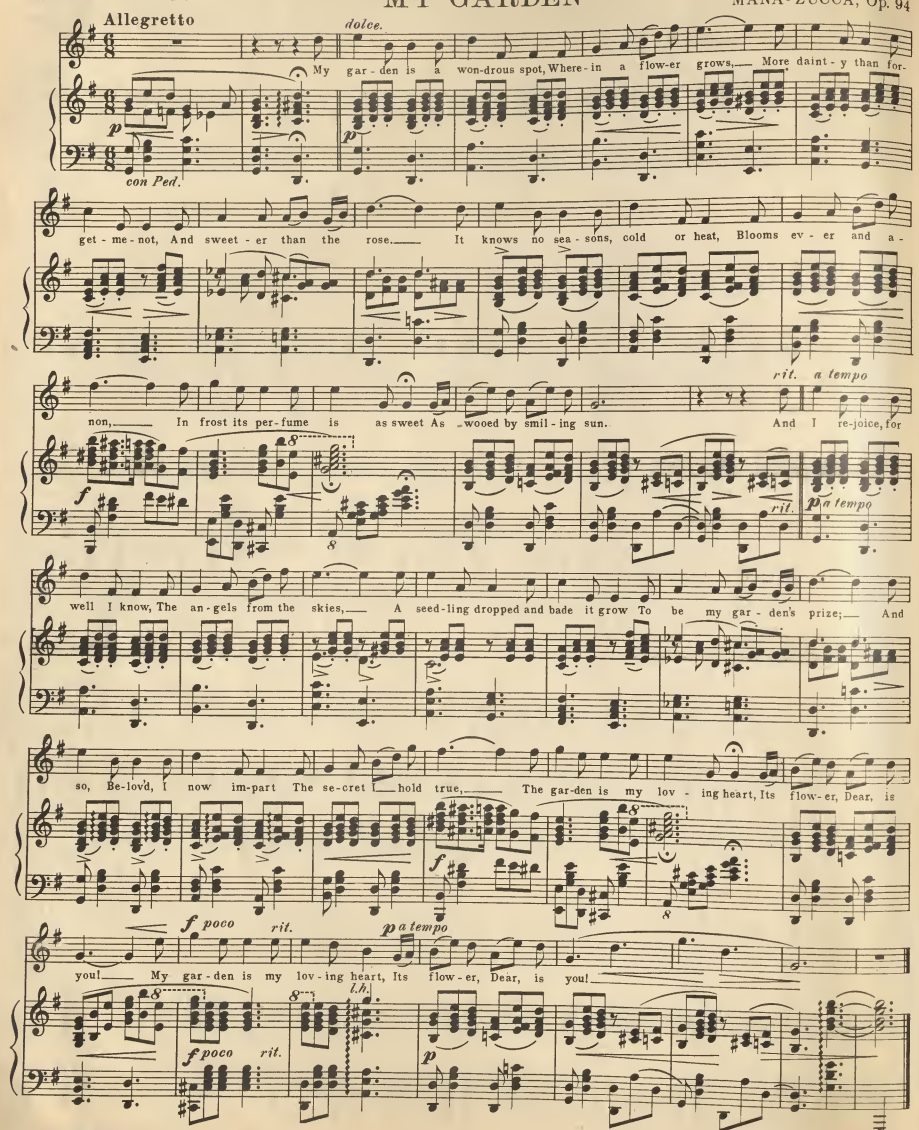
On life's bat-tle - field, Thou hast played a sol-dier's part, On life's bat-tle field!"

To Margaret S. Heydt

HERMAN A. HEYDT

MY GARDEN

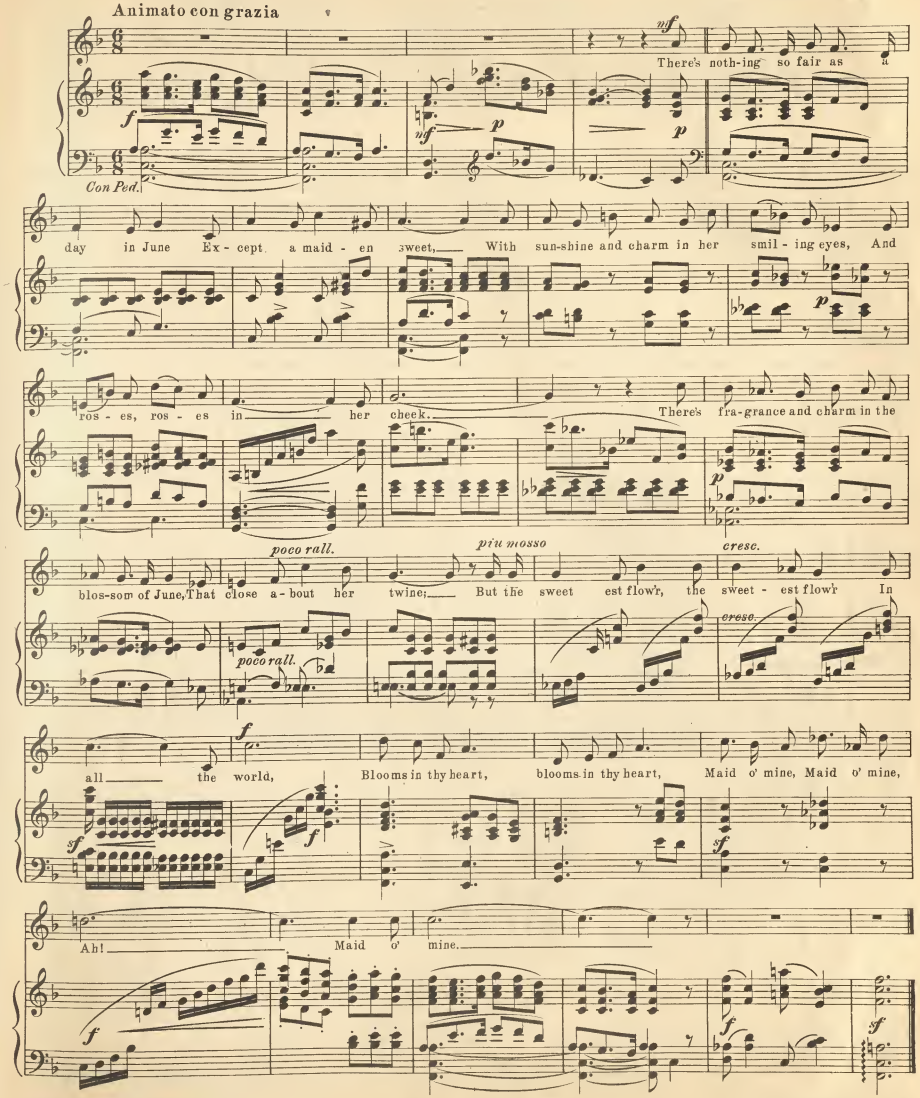
MANA-ZUCCA, Op. 94



Neva McFarland Wadhams

MAID O' MINE

MARY TURNER SALTER

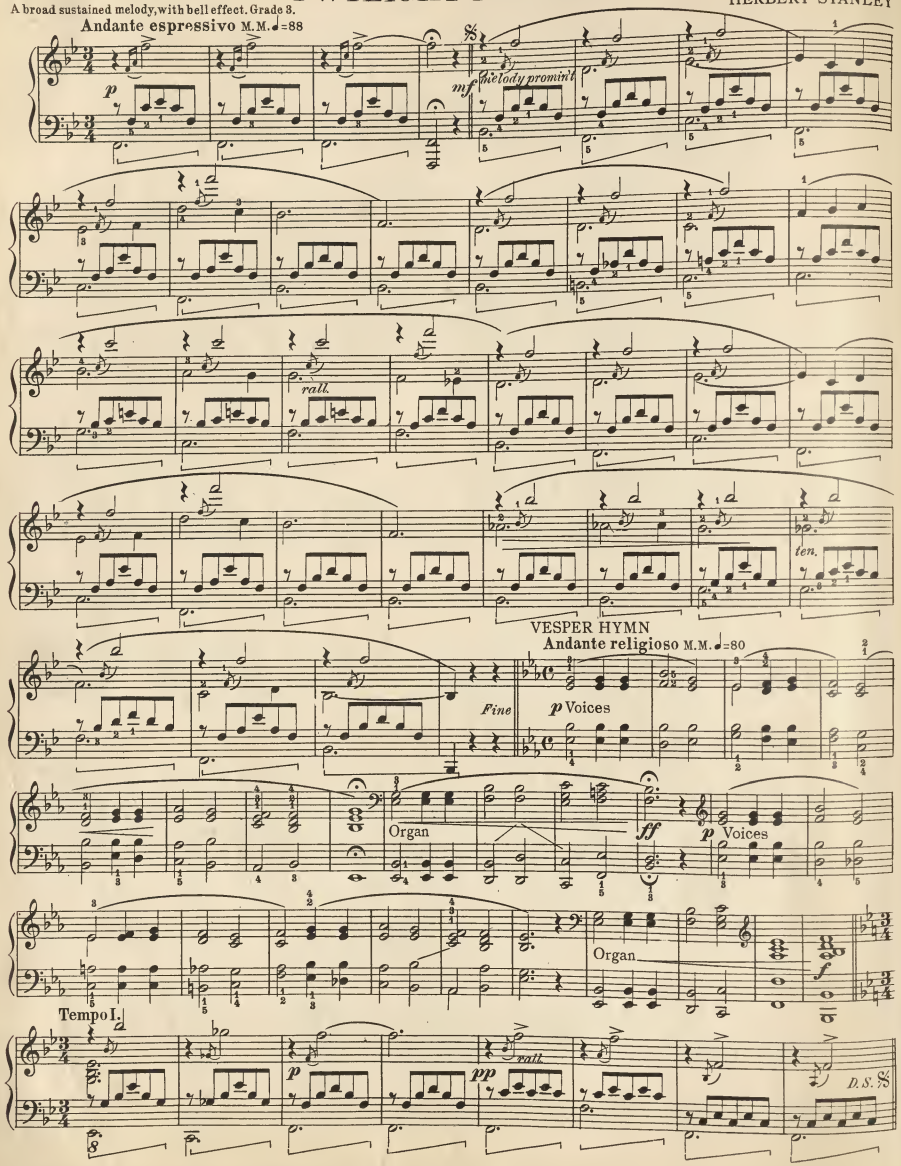


TWILIGHT DEVOTION

HERBERT STANLEY

A broad sustained melody, with bell effect. Grade 3.

Andante espressivo M.M. ♩=88



The Singer's Etude

Edited by Noted Voice Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Vocal Production in the Child, the Adolescent and the Adult

From an Address by the Noted Composer and Teacher, Isidore Luckstone

Read Before the Normal School for Music Supervisors Under the Direction of Dr. Hollis Dann, at West Chester, Pa.

[EDITOR'S NOTE—*Isidore Luckstone was born in Baltimore, January 29th, 1861. He studied piano, theory and voice with many of the leading masters. After professionally touring the world, he returned to America and became the foremost accompanist. His memory is prodigious; for he has rarely appeared on the platform with notes. In this way he acquired an enormous repertoire of operatic and concert material, always at his fingers' ends, and gradually became the trainer in both voice production and interpretation of many celebrated artists.*]

WE have voices and natural talents in this country that can easily compete with those of any nation on earth; but, as everything tends toward the almighty dollar, study is neglected, and get-rich-quick singing is uppermost in the student mind. The slogan of the day seems to be "get-wise-quick and get-rich-quick." The result is a decadence in vocal standards and purity of tone. Artistic ideals are neglected, and loud singing and questionable effects substituted. There is a lack of desire for knowledge of technic. Operatic arias, and particularly the dramatic ones, inspire the youthful aspirant, and as a consequence many teachers are forced against their better convictions, to cater to the student's mistaken ideas. Each one wants to be a vocal *Babe Ruth*, completely forgetting that the vocal cords are a great deal more delicate than a baseball.

The obvious time to correct this tendency is at a very early age, and the appropriate place is in the schools. Here is your opportunity to render an invaluable service to the nation. You can begin to cultivate the child's appreciation, and, through normal gradation, create a desire for purity and artistry instead of the bombastic and the spectacular. The best means at your command to accomplish this purpose is by precept. It is, therefore, my earnest wish to make a strong appeal to you in this direction.

I fully value the splendid work being done here and know that progress is inevitable; but I am *convinced* that technics alone will not suffice. It is an interesting scientific fact that the mind of a child somewhat under two years of age is only equivalent to that of an average animal; But as the child's mind continues to develop thereafter it becomes more and more like a thirsty sponge, ever ready to absorb. His mind in the recipient stage gives music the great opportunity to make its appeal through expression. This must be transmitted by the teacher. It cannot be *told* nor *taught*.

Tonal Examples

Some wise man has said: "You can't *learn* nothin' to nobody." This applies particularly to the vocal question in the child. Give anyone a tone, and more especially to a child, and he will approximate the pitch without reasoning how or where to acquire it. A good tonal example will generally induce a better response than a poor one, especially in children who are natural imitators. A tonal example that is agreeable and free, consequently having its natural vibrations, would unconsciously appeal to the child's hearing and create a genuine interest. This would present the inductive method the subtleties of which always attract the developing mind of the child. Feed the youthful mind with these subtleties rather than the drier mechanics. It is obvious that the teacher himself, in order to accomplish this, should be able to sing a tone with correct vocal production. How otherwise would you expect to inspire the child with the proper appreciation. Any one can learn to give a free tone, even though the voice is not of particularly good quality, and many of you have good voices, while some, I know, are beautiful. To improve the child's voice you should cultivate your own so that you could illustrate correctly. This would benefit the speaking as well as the singing voice. Your work would be enhanced almost beyond conception.

You must educate your own *hearing* if you are to educate the *ear* of a child towards his own organ. I feel that this most valuable part of the work is the most neglected—to teach one to hear *himself*. It is inconceivable how any one can fail to hear himself when the ear is correctly educated. It is merely an evolution toward keen aural appreciation. Physicists state that the ear as a sense is even keener than the eye. I have repeatedly demonstrated to myself and to others that our aural perception of our own tone production is an absolute and essential necessity. Let me quote authoritative statements.

Helmholtz, one of the greatest scientists the world has ever known, states:

"The vocalist does not, properly speaking, *tune* at all. It is with him a matter of ear, that is, sense of pitch which guides the muscles to alter the tension of his vocal chords and make them produce tones at various pitch. The ease and rapidity with which this can be done are matters of careful training followed by long practice. They can never be acquired by those who have not the proper cerebral organization."

Dr. Gordon Holmes says:

"The tone of the voice is therefore governed almost wholly by the will of the speaker; and according to the delicacy of his ear will be tuneful or the reverse. That the ear is mainly instrumental in producing refinement of vocal tone is proved by the example of persons who, being born incurably deaf, have been taught to speak, as in such cases the voice remains harsh to the highest degree." He also says: "The ear must be guided by results to act as chief arbiter of the utility of many practices relating to voice training. *In all cases the ultimate appeal must be to the ear.*"

These references may seem superfluous, especially if they appear as obvious to you as they do to me; but this very simple fact is still ignored by many vocal teachers and singers. It is necessary to have the child learn to know through hearing whether he is singing not only with the correct pitch but also with the tone quality desired. He is not encumbered at this period with methods and so can the more easily learn inductively.

Those who cannot hear themselves have never been taught to develop that sense. Through acquirement of this faculty at an early age, the tendency toward correct vocal development will right itself and later on will simplify actual training. It is not advisable at this time to enter into technical fundamentals. It is best to allow children to slowly mature musically and vocally through induction. Naturally if there are not not enough supervisors and the work is done principally by the grade teachers it is much more difficult. But the supervisors should then instruct the grade teachers in the quality of the speaking voice at least and in production of the singing voice when possible.

When Singing Should Cease

If the head voice is used during childhood and the voice is not forced or strained, there is usually no *serious* "break" during adolescence. Therefore in most cases the boy may continue to sing, provided always that all strenuous use of the voice is carefully avoided. A broken and uncertain condition of the speaking voice is conclusive evidence of a similar condition of the singing voice. Whenever such a condition exists, singing should cease altogether until the disturbed vocal conditions disappear.

Growing Youth Forces the Voice

Unfortunately, growing youth is particularly prone to force the voice. That of a child before puberty should never be forced down in order to produce a chest quality. The beautiful head tone should be allowed full freedom in a limited range. Nor should the adolescent be allowed to sing high tenor and low bass parts in dramatic works. I believe this is frequently done, but only in the United States, and is to be deplored. Many voices of great promise have been destroyed through bad usage at this the most sensitive physiological period of their existence. It is an excellent time to devote to the study of musical literature. A graded musical education of the classics, and particularly of the vocal literature can now be made valuable. The voice of the boy at this period goes down an entire octave, while the girl's voice changes only about a tone or two. It is imperative that such transitions receive due consideration. Delay the study of technic until adolescence has been established. General breathing exercises as well as any athletic training intended for physical development are beneficial; but training of vocal foundations should be postponed.

We now come to the adult voice. To sing correctly and artistically many qualifications are needed. People often have peculiar ideas, however, as to proper qualifications. I recall an instance when a lady brought her daughter to me, saying, "I believe that my daughter is destined to be a great singer. I am sure that you will find that she possesses a really wonderful voice, for I have noticed that all the renowned singers have very long necks. Kindly notice my daughter's neck." And I answered: "My dear Madam, I fear that you may be mistaken. The one animal in the world that has no vocal chords, consequently incapable of making any sound, is the *giraffe*." Such ideas are, of course, absurd. Voice, musicianship, intelligence and imagination are the principal qualifications.

In dealing with the adult voice we must understand the physiological elements that enter into singing. It is essential to know the process of tone production, and I shall endeavor to give you a very brief outline. You must realize that this knowledge must not be used in an effort to *manufacture* tones, but that it should be kept in mind merely for the purpose of allowing nature to assert itself. The first thing we do is to take a breath, that is to say, inhale. There are many ways of breathing; and there seems to be much difference of opinion as to the best method. Notwithstanding the great diversity of description among teachers and vocalists as to the various methods, it is necessary to recognize that there is but one form of breathing that prevails physiologically in all individuals; and that is normal "abdominal" diaphragmatic breathing. This breathing consists of both the thoratic and diaphragmatic acting in perfect synchronism, but merely under greater control and amplitude in the singer.

The so-called "abdominal" breathing means the expansion of the abdominal muscles; since there is no breathing apparatus in the abdomen.

Clavicular breathing is absolutely wrong, because the lifting of the shoulders entails muscular tension in the neck and throat, which would of course interfere with singing. We should, therefore, only use a combination of costal and diaphragmatic breathing, which is known as thoracic breathing. This is what we do when we ordinarily take a breath to speak; and it should be exactly the same when we sing. The only difference is that we take longer breaths. It may interest you to know that normally we take in only three-fifths of a pint of air, whilst there are actually about four quarts of air almost constantly in the lungs. Instead of breathing about seventeen or eighteen times a minute, which we do normally, we reduce this number by taking in a larger supply of air when we inhale to sing; but it is well to remember that one can suffer from too much air as well as from too little. When we exhale the breath the air finds exit through the windpipe or trachea; and in producing a tone this exhalation sets the approximated vocal chords into vibration. Although the pitch desired fixes the chords automatically, the air alone makes them vibrate. Only a limited amount of air can pass between the chords, and no matter how loud a tone is desired only a quarter of one per cent. of additional air can be forced through. The breathing muscles, through training, help to sustain the air in expulsion. Artificial muscular rigidity must not be used for this purpose.

How Tone Acquires Quality

The tone acquires quality through the resonators, which principally include the pharynx, mouth, and nasal cavities. As essential for tone quality is nasal resonance, and, while I firmly believe in nasal resonance, I do not advocate a nasal tone. As the tone is emitted from the larynx it is projected by means of the relaxed uvula to the resonating chambers that surround the nasal cavities, therefore producing nasal resonance. The most important factor in tone production is the complete relaxation of the throat and its surroundings. Contraction should be avoided in the soft palate as well as in the throat, or the head resonance will not be forthcoming. The soft palate, tongue, and lips are for purposes of enunciation only. Let the tone dominate the activity of the chords instead of the contrary. Frequently a student will state that he was instructed to focus the tone in the throat. This I consider fatal. By obtaining head resonance in the *primary attack*, one can learn to use what the French term the "masque," for through the resonating chambers of the face the tone carries further than through any other means. This cannot be forced; and when I speak of attack I do not mean *assault*. In every case the voice should be treated with consideration. I teach my pupils to think the peak of the pitch and work downwards from that. When working from top down, the youthful quality may always be retained and registers obviated. This will not interfere with a more sonorous tone when necessary; for a natural adjustment in the chest cavities permits of a deeper resonance even to the woman's chest tones, and the blending upper quality creates an even scale throughout the entire range. Thus the deadly lower edge of the tone is mastered as well as any flat singing or tremolo.

Head resonance first should be your slogan, not muscular effort. The body, throat, jaw, and neck muscles should be relaxed. Experience has taught me that almost every student contracts the muscles of the neck, creating rigidity that interferes with the normal action of the throat. This is partly because the breathing apparatus is not properly under control, and it would seem to them to be the only alternative. Muscular action as such does not produce tone. Likewise interference of the tongue is a mistake and is also a frequent cause of bad tone production. While many teachers and singers believe in flattening the tongue and some work to have it furrowed, I am convinced that any voluntary fixation is injurious. Whenever you deliberately depress, raise, scoop, or draw it back, you interfere. It will more likely act correctly if allowed to function as in speech.

Visualize Your Tone

These generalizations embody the essential fundamentals in singing. It is necessary for the student to grasp and apply them in vocal production. Once fully acquired they become habitual, and in final rendition should be automatic. One can then induce freedom and purity of tone through musical thought. In fact, it is ultimately through the psychology of the art alone that successful singing may be allowed. Vocal production, therefore, is control of breathing and emission of tone, the correctness of which must be proved by one's own hearing. Visualize your tone; have a preconceived ideal; and you will be able to induce rather than produce it. Hear it in *advance*, and then let your hearing determine the result. Rely upon your hearing rather than sensation. It is the *co-ordination* of the myriads of muscles, nerves, tendons, and so on, that gives you the means of singing; and any deliberate effort applied to any particular group or locality will not be productive but merely obstructive.

I would like to elaborate upon the question of presentation, but I am obliged to content myself with saying that its efficiency depends upon the text, its meaning, and the musical concept. In the desire for tone, text is neglected, for it unfortunate but true that one can rarely hear clear enunciation. In the majority of cases one might just as well be listening to a Mendelssohn's song without words. Presentation also demands the style and color of the composition according to nationality. It would be a mistake to attempt a Russian song in the style of an American ballad. Music conveys different meanings to different peoples according to their conventions. An extreme instance of this is noticeable in Japan where they use quick music for burials and slow music for weddings, just as they use a wet towel to dry themselves after a bath whereas we would use a dry towel.

I remember the funeral procession of a wealthy Chinaman in Singapore. A brass band comprising Malayan natives, escorted the body and played what was considered appropriate music to solemnize the journey of the departed. They had evidently run out of native melodies and had borrowed in some way or another, from their American friends. Two selections particularly interested me. The first was, "I'm Afraid To Go Home In The Dark." And the second was, "There'll Be A Hot Time In The Old Town To-night." I do not expect that many singers or supervisors will ever be called upon to vary their style of presentation to such an extent and on such unusual occasions, but nevertheless, I must take this occasion, though I have never done so publicly before, to pay tribute to that old Malayan band—it certainly had a unique style!

When allowed to put aside mechanical production, by giving the poem its fullest expression, with the necessary dramatic application, one obtains the color of tone desired. This requires imagination. In speaking, the color of the voice always corresponds with the particular kind of expression given—the different kinds of love, sadness, happiness, and so forth. It can be applied equally in singing, once the correct technic has been acquired. Feel the story and the vocal necessities will follow. I do not refer to coloratura singing, of course, where text is very secondary—it is the one exception. One does not generally appreciate the fact that even beautiful tone can become very monotonous. The interest lies in word meaning and sympathetic appeal. Through your own imagination, appeal to that of your audience.

In conclusion, I would emphasize that Music is a significant factor in the uplift of all nations. It is a cultural medium towards the highest ideals of refinement, good taste and aestheticism. The history of the evolution of music parallels the history of civilization. He is indeed, fortunate who is able to offer his best efforts to such an art; and you are individually, and as an organization, to be congratulated upon your remarkable work in the past, and for the breadth of vision and ever expanding ideals with which, I am sure, you will look into the future.

Child Music

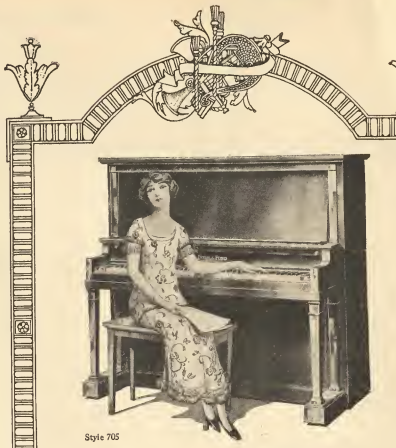
IN a recent issue of *Musical Opinion*, Ernest Austin, the eminent English critic, writes interestingly, instructively and with evident knowledge of the type of music adapted to children.

"The child at play is perpetually inventing, turning the world (and the nursery) upside down, like a poet; revealing hidden romance, like a composer of music. The poet 'dreams,' the composer 'listens,' and the child 'plays'—at all their occupations. The use of the imagination is common to them all. They 'sort out' and criticise and 'invent.'

"If we admit the 'kinship' of child, poet and composer, one of the first thoughts that will cross our mind is whether children have been fairly treated by composers. (The question does not arise with regard to poets, because the poets *have* treated the children fairly!)

"I contend that composers of music have not—as a whole—been even 'amiable' to children. They generally have taken the view that music for children must be simple. They have put that first and last, and in their anxiety to do the right thing, have forgotten the poetry, the romance, the story, the magic. They have almost taken the view that anything will do for a child, and have attributed to 'simplicity' a purpose for which it should never exist. Simplicity in music should be inseparable from the genesis of the music. The poetry, the idea, should be first, and simplicity just a part of the expression.

"Children can discover the intrinsic value of music in an instant. They have a gift for discovering sincerity, and will accept no music that appears to have been written for their convenience. They want, and get, good stories, good legends, good poems—and their music must be good, also. It must have an idea, and if that idea appeals to their imagination it is surprising how they will work to master any passing difficulties."

"As a rule men of letters have a horror of music.... As for myself, I love any and all of music; eccentric, learned, and naive, that of Beethoven and that of the Spaniards of the *rue Taitbout*, Gluck and Chopin, Massenet and Saint-Saëns, the bamboula, Gounod's *Faust* and also his *Funeral March of a Marionette*, popular songs, itinerant organs, the tambourine as well as the bells. Music which dances and music which dreams, both speak to me, both arouse sensations within me. The Wagnerian melopoeia seizes upon me, envelops and hypnotizes me like the sea, and the zig-zag bowings of the Gypsy violinists have prevented my seeing the Exposition."—*Alphonse Daudet.*

Cold Hands Spoil Many Lessons

By Lawrence D. Andrews

COLD hands spoil many lessons. This is discouraging to both teacher and student. The teacher knows he cannot judge the student's playing properly, for the playing is not normal. The student, laboring to make his rigid, unresponsive fingers do his bidding, becomes tense and nervous, and finally warms up just at the close of the lesson.

Some people have cold hands habitually. Their blood is thin and their circulation poor. Such persons should build up their general health by proper attention to diet, exercise, deep breathing, and rest. They should eat plenty of raw green stuff, cooked succulent vegetables *with the juice in which they were cooked* (especially spinach), and whole wheat grains instead of those which have been refined. Cool or cold baths in the morning, followed by vigorous rubbing and slapping of the body and by other exercises, also help. Plenty of rest, and freedom from worry are absolute necessities. Such people must expect to take time to build up good blood and circulation; for their cold hands are merely superficial symptoms.

But perhaps cold weather causes most cold hands. The student comes through the cold to his lesson, and hardly realizes that his fingers are cold and stiff until he comes into the waiting room or studio. What is he to do?

Hot water is the first remedy thought of, and if this is available it is fine. Let it be as hot as can be borne, and if possible, alternate with cold water. The hot draws the blood into the hands and the cold drives it out, thus producing a kind of pump-like action which is more efficacious than the hot water alone. End up with cold.

But it is seldom that hot and cold water are available. If there is a steam or hot water radiator in the studio the teacher should provide a pair of woolen gloves or mittens which can be left lying on the radiator for the use of students. With these gloves on, one can take hold of the coils of the radiator and warm his hands in a surprisingly short time.

Massage and exercise also are valuable aids in establishing circulation; though they seem a little slow if one is in a hurry. Rub each finger from the tip towards the knuckle (towards the heart) as if you were putting on a glove. Then rub the hands as if washing them. Alternately close and open the hands with vigorous, complete muscular exertions. Shake the hands vigorously. Grasp each finger in turn at the tip and rotate it from the knuckle in as large circles as possible.

Though this next suggestion involves an expense of several dollars, it is perhaps most generally available since it calls only for an electric connection. An electric warming pad, such as is ordinarily used in bed, can be attached to a socket, the pad wrapped around one's hands like a muff, and in a jiffy one's hands will be as warm as toast. The pad has the advantage of being portable, so that it can be taken to a concert when one is to play and when one wants to make sure of warm hands.

A word might be added about beginning practice at home, with no excuse for cold hands. When you are at home you can take time thoroughly to warm your hands before going to the piano. You will thus save much valuable time and effort; for it often takes half an hour or longer to get limbered up, if one begins with cold hands. Rubbing the keyboard with a warm, thick woolen cloth, will help to warm up the cold keys. A few minutes' application of one of the above devices will enable you to begin your work with maximum efficiency, and thus to get the most out of your lesson or practice period.

One Way of Curing a Bad Fault

By Ella E. Phillips

THERE are pupils, and pupils. Some forget what they are told the minute after it is done; and some never listen in the first place. Some have fingers like sticks and some like cushions of velvet. But the most provoking one that I ever had persisted in playing notes when there were none. No matter how many notes the piece contained, she was sure to add a few dozen more, thus so changing the piece that it was scarcely recognizable.

Talking did no good, scolding did less; and I was at my wit's end to find a way to stop it. Finally I hit upon a scheme. At one lesson I suggested that she write a little line of music for me—she was fairly well advanced—in the fourth grade. I suggested that she try her hand at composing just a line or so.

She seemed quite pleased, and at the next lesson presented four short lines for my approval. I sat down to play them. It was a simple melody well written, and I was surprised that she should show so much talent in this direction. But when I played it I purposely added note after note, lots of them, which I could see made her quite angry.

"You didn't play it as I wrote it," she scolded.

"Are you offended?" I asked.

"Well, no," she said slowly, "but why didn't you play it the way I wrote it?"

Then I started my little lecture.

"Now, my dear," I said gently, "what I have just done you have been doing for three years. I have offended you and you have been offending those great composers, but they were not here to hear you. It's a wonder they did not turn over in their graves! Think of it! A mere beginner like you trying to improve the works of the great masters. That is, you think that you are improving them, when in reality you are distorting and mangling them."

Well, need I continue? My little ruse worked, and incidentally I have found out that one of my pupils has a real gift for composing.

How to Keep Your Music Shelves in Order

By Marcus A. Hackney

A CERTAIN brother-musician has originated a choice and expressive new phrase: *"It is extensively whence!"* This, when he couldn't find a piece which he had already begun to practice. When one has a very large quantity of sheet music, to mislay a piece is often as bad as to have it destroyed or stolen; if it happens, for instance, to be folded in the pages of some other piece, it may not be found for years. Even though the musical library may be as yet very small, it is an excellent plan to take care of it and to have some proper system in its arrangement, for if you stay in the same game as years go on, it will surely grow to an unexpected size.

It is really impossible to keep a stock of loose, printed music looking as neat and respectable as a shelf of books, and this leads some, as soon as they can afford it, to have their sheet music bound in book form. This, however, is not to be recommended. Books do not stay open well on the music rack, and they are a heavy load to carry if you wish to take them anywhere, especially if the pieces you want happen to be in several different books. For preservation and neatness, plain folders, made of tough, cream-colored manila paper cut the proper size, are the best thing possible. It is not even desirable, in most cases, to sew or wire the sheets in.

The top of the piano is one of the poorest places to let music accumulate. Everyone should have some suitable music shelves. If one cannot afford those very excellent little cabinets with shallow drawers, which are seen advertised in the pages of musical magazines, a simple set of shelves, such as may be made by a carpenter or by anyone handy with tools, will answer the purpose just as well. A door in front, to keep out dust, is highly desirable, but not indispensable.

In regard to the system of sorting, opinions differ. What may be the handiest for one person may not prove so for another; but *any* system is better than none. Some sort alphabetically by composer's names, some alphabetically by titles; others (including the present writer), according to the varied uses for which the music is intended. Where one's music is all of one kind—all piano, all vocal, or the like, possibly the first-named systems may be preferable, but where one has several different sorts, and especially when there are several members of the family whose musical pursuits are various, this last way is most satisfactory.

Just as a practical illustration of the way it works out, and not with any intention to hold ourselves up as a model, the writer will describe his own manner of keeping music sorted. He has an oak cabinet a little over four feet high, with eleven shelves, each 12 by 16 inches, and a door that will lock. From one shelf to the next, the space is about four inches, and the shelves are labeled as follows:

Unsorted.
Present use.
Junior's music.
Blank music paper.
Manuscript copies.
Music for piano pupils.
Music for violin pupils.
Piano music.
Piano music (duets, etc.).
Organ music.
Borrowed.

The top and bottom shelves deserve a word of explanation. Sometimes one is in a hurry in putting away a piece and has not time to think of its right classification; it is much better, then, to put it in the unsorted pile for future attention than to put it away inadvertently in the *wrong* place where it would be harder to find. From time to time one can properly sort out the things on the "unsorted" shelf, without any great labor. In regard to the pieces on the "borrowed" shelf, their presence there serves as a reminder to return them seasonably, and also makes them easy to find, should there be a sudden call for them from the owner.

But this only accounts for a small fraction of the printed music in the writer's possession. A cheap set of wooden shelves in a back room, about five feet high and three feet wide, holds a number of piles of the following sorts: Piano music, Violin music, Chamber music with piano, Chamber music without piano, Orchestra music (popular), Orchestra music (classical), Octavo anthems, Octavo music (secular), Operas, Oratorios and Cantatas, Catalogs, Scrap-books and Programs, Files of THE ETUDE. From time to time such pieces as are to be in present use are picked out and placed on the shelf so labeled in the smaller cabinet, to be returned again to their former places when the occasion has gone by for their use.

For books on musical topics, a special shelf is reserved on the ordinary bookcase.

What To Do With Inconvenient Sizes

Occasionally it happens that some piece of music is printed in a form which makes it impossible to file conveniently in its proper place, for instance, if one has a carefully sorted cabinet of octavo anthems, and happens to get hold of an anthem printed in sheet music size. In such a case, the best thing to do is to lay it away on almost any shelf of the proper size which is not very full, and, to insure its being found when wanted, *prepare a "dummy" octavo-size on blank paper or cardboard bearing the name of the piece in question and telling just where to look for it.* This is a hint borrowed from the keeper of a college library.

Of course, all this systematic sorting and arrangement takes time and care, but it is easy work, and may be done in odd times; and, when all is said and done, it is not half so much trouble as trying to find some piece "extensively whence."

The Organist's Etude

Edited by World Famous Organists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Does Organ Practice Injure Piano Playing?

A Symposium by Eminent Organists

EVERY once in a while we hear some musically ignorant person exclaim that organ playing is injurious to the best piano playing. A number of opinions of this kind soon develop into a tradition and the idea becomes fixed. The important thing is to get at the truth and the real truth. A group of organists in Philadelphia have discussed this in a way that would possibly parallel any similar group in America. One pointed out that while one does not hear of famous pianists who are also organists, or of organists who are also pianists, it is nevertheless the fact that there have been many who have been equally gifted in playing both instruments. Handel was an accomplished performer at the keyboard of the organ as well as at that of the Harpsichord. Mendelssohn played both piano and organ and was quite as successful upon one instrument as upon the other. Frederic Lamond, the famous Scotch pianist, who has a world-wide reputation as an interpreter of Beethoven, was for many years an organist. There are numerous other instances.

The fact that American economic conditions are such that the average musician seeks an organ post in order to be sure of a certain portion of his income, has compelled many American musicians to become organists for their own protection. It is also true that in recent years organ posts have become very lucrative in some cities, due to the high prices paid to moving picture organists. On the other hand there are many pianists who have been kept away from organ playing because they fear that it will mean the end of their piano playing.

We are frankly of the opinion that the organ does not hurt piano playing but may help it. What does happen, however, is that both instruments do demand a great amount of time and attention. They are mutually beneficial; but if one attempts to become a master upon either instrument the time required in these days of advanced technic and musical attainments is so great that if one plays one instrument well it is hard to get the time to develop the other. For this reason it is sometimes well to become a master upon the one you select for your major instrument before taking up another. Fritz Kreisler plays the piano finely; but it is upon the violin that he is acclaimed as a master. Two instruments may be mutually helpful; but very few artists have ever had more than one instrument or have become equally famous for performance upon two instruments. Emil Pauer seemed to play the violin and the piano equally well; but, after all, his greater fame was as a conductor, and few people think of him as a pianist or as a violinist.

Preston Ware Orem

Preston Ware Orem, well known to thousands of American organists, because of his excellent collections and editions of organ works, gave the following comments:

"Organ playing, properly taught, unquestionably helps the pianist. It has the effect of making him more exact. It makes his legato vastly better, because he plays this legato with his brains as well as with his fingers. Indeed, the touch, in the case of the modern organ, makes that of the pianist more elastic. Organ playing makes the pianist a better sight reader. Why? Simply because the man who plays the organ has a thousand and one things to think about in the way of pedaling and registration of which the pianist never dreams. When he goes back to the piano all of his attention is concentrated upon sight reading and he is surprised at how simple it is. Organ playing makes the pianist a better polyphonic player because he becomes accustomed on the organ to hear the different voice parts with different organ qualities of tone."

Frederick Maxson

Frederick Maxson, organist of the First Baptist Church of Philadelphia, and a well-known concert organist, has a feeling that the piano touch is not injured by organ playing. "In fact," said Mr. Maxson, "I have a very strong conviction that it is helped very materially. Organ playing requires a peculiar kind and degree of intelligence. It reaches out to far more details than does piano playing. Organ pupils have to be meticulously precise about the legato. Good organ playing without a good legato is unthinkable. More than this the organist has to learn how to phrase, and he must learn how to make his phrasing a part of the larger whole. Nothing is so dull as organ playing without good phrasing. This in itself is an art. The modern organ lends itself to phrasing in a way which was inconceivable in the older organs. For instance, the much more responsive keys and the quick speaking pipes permit wonderful staccato effects. The agogic accents must be carefully observed; and these two make phrasing much easier upon the organ.

"Many organists play the piano exceedingly well. Saint Saëns is perhaps the best example of the brilliant organist and the brilliant pianist and it is reported that he played two great piano concertos in Berlin. Best played the piano well; but was better known as an organist. It is said, however, that when he was invited to 'open' an organ in Italy he spent some days in preliminary practice upon the instrument. Every day an old man with long white hair came silently into the church and sat during the practice periods of the English master. Finally Best inquired who his faithful admirer was. The attendant answered, 'That is the Abbe Liszt.'

"It is a fine thing for organists to study the piano first. Most organ students come to the instrument with excellent ability in piano playing. Everything one does right in piano playing eventually proves of value in organ playing. Of course if one has learned to play the piano indifferently, the organ teacher has a difficult work ahead of him. It is a great saving to acquire one's technic on the organ first through the study of the piano."

Paul Bliss

Paul Bliss, composer of a vast amount of well-known music for the church and for chorus, who was a pupil of Guilmant in Paris for three years, says:

"Of course organs have changed wonderfully. I played on several of the great French organs when they were of the old action. These were *tours de force* in the real sense. It demanded about all one's strength to play them at that time. I remember a famous organ in the east, that I used to play. I would remove my coat and vest and go for it much as one would wrestle with a bear. At the end I would be in a dripping perspiration. The effort was not unlike that which one would put out in moving several tons of coal. I can not see how such an experience would help one's piano playing. Piano playing depends upon great finger sensitiveness and nimbleness. Such an organ tended to blunt the fingers, if that term might be used. The modern organ however has very much the same touch as the piano."

Henry S. Fry

Henry S. Fry, former President of the National Association of Organists, and now Dean of the American Guild of Organists of Pennsylvania, and organist at St. Clement's in Philadelphia says:

"I am strongly of the opinion that, unless the pianist keeps up his piano practice as an entirely distinct and separate thing, his piano touch will suffer from organ playing. This is true of the modern organ with the very sensitive touch. The touch seems to many like that of the piano, but they are really quite different. The piano touch is adapted to sounding wires and is a very sensitive thing. The piano specialists may call it a pressure touch and all that, but it must be percussive to a degree to throw the piano hammer against the wires. The organ mechanism is entirely different and purely pressure. It is very light and very quick. Perhaps one may play even more rapidly on the organ than on the piano; but the touch calls for a different kind of effort; and unless one keeps up the piano practice the touch is likely to become sluggish and inert. Of course the organist is always able to play the piano; but that something which one hears in the touch of Paderewski, Lhévinne, Bauer and others, vanishes unless it is kept up with a great deal of practice."

Humphrey J. Stewart

MUNICIPAL ORGANIST OF SAN DIEGO, CALIFORNIA

I HAVE always contended that a well-developed piano technic is indispensable for good organ playing; and, furthermore, that the cultivation of organ touch is very helpful to the pianist.

In this connection I may cite the experience of Thalberg, who in his day represented the highest development of pianistic art. Thalberg contended that the legato touch, which is so essential for the pianist, could only be perfected by constant practice on the organ. For this purpose he provided himself with a small reed organ, which he used daily. This little instrument, bearing Thalberg's autograph, used to be in the possession of James Kendrick Pyne, organist of Manchester Cathedral, England. We should also remember the advice of Schumann, who spoke from the standpoint of the pianist—to lose no opportunity of practicing on the organ.

Mr. Frank Taft

WELL-KNOWN CONCERT ORGANIST

IN piano playing the most delicate gradations of "touch" are absolutely necessary for artistic interpretation. In organ playing the moment the wind enters a pipe it instantly speaks at its full strength, regardless of how delicately or hard a key is depressed.

As far as the organ keys are concerned, accent effects, which may be considered as "touch," are only obtained by disturbing the regular rhythmic flow of the music, usually by holding the keys down for an extra infinitesimal length of time.

The constant playing of an organ and seldom playing of a piano will certainly injure the piano "touch." The constant playing of a piano and seldom playing of an organ is not detrimental to the playing of either instrument.

In developing and maintaining keyboard "technic," the playing of one instrument is unquestionably of benefit to the other; but very few, if any, players have ever become equally distinguished virtuosi in both fields of activity.

Charles Galloway

WELL-KNOWN CHURCH AND CONCERT ORGANIST

I DO not believe that the playing of an organ is injurious to one's piano touch; but I do feel convinced that he who thinks of, meditates upon, dreams about, and works at real worth-while organ compositions, will eventually find himself both technically and temperamentally unable to cope with at least much, if not most, of the big, solid, inspiring works which have been written for the piano, especially many of the compositions by modern composers. On the other hand, I have observed that the piano compositions by Bach, when played by an organist, on a piano, generally receive a more musicianly, shall I say traditionally, Bach-like, interpretation that when played by one who has studied only the piano; but this is only natural, provided the organist was fortunate enough to receive a good foundation on the piano before beginning his special study of the organ.

The piano-organist, like the old family doctor, has had his day; at least, our would-be versatile friend is not taken seriously nowadays by people who know—his (in some cases) degrees, insignias, honors, and general air of pomposity notwithstanding.

Another "bird" I wish to see swatted is the organ builder (spare the mark) that builds a Three Manual and Echo Organ, but with only One Stop in the Pedal Division!!

Rollo F. Maitland

NOTED CHURCH AND CONCERT ORGANIST

IT does not; if the right kind of organ technic is used, and if piano practice is kept up.

The common assertion that the technic required for the two instruments is entirely different is only partly true, and is less so in these days of the modern concert organ than in the days of the old tracker-action church organ. True, the pianist gets his variation in tone-color by his finger-technic, and the organist by his use of stops; but, to give life to organ playing, the same force, snap, and virility should be used that is employed by the pianist to get the key down to the socket, which is his object, whether the result be a loud or a soft tone.

So many technical requirements are common to both instruments. Phrasing is done practically the same way; and the legato, non-legato, staccato, leggiere, and pizzicato touches are practically the same on both keyboards.

The really important difference between the touch of the organ and that of the piano is the lightness of the former as compared with the latter. In view of this fact a pianist playing the organ should not neglect his piano practice, else he will find his fingers lacking in strength when he returns to the piano. This is the one serious manner in which playing the organ might injure a pianist's technic; but if piano practice is kept up this should not happen.

"Nothing," said Robert Schumann, "helps to cure a young pianist of slovenly habits so much as a little practice on the organ. There is no sustaining pedal on the organ to cover up a multitude of sins."

I believe it would be very difficult for one to become a great artist at both instruments, unless he could devote all his time for several years to them. The requirements of both instruments are very great, and the concert literature of each occupies its own place. Still, a certain amount of organ playing, even a good deal of it, will never harm any pianist.

Ellis Clark Hammann

MR. HAMMANN'S services are greatly in demand as a pianist and as an accompanist in New York and Philadelphia. For many years he has been one of the leading organists of Philadelphia.

"In response to your letter I am sending you a few lines hoping it may be of use to you.

"My experience has been that organ and piano playing do not interfere with each other. I started studying the piano when eight years old and the organ when I was nine. The organs that I played on for ten years were the old-fashioned type with very heavy action when coupling the manuals. Yet I never found that it interfered with my piano work. The modern organ has a lighter action than most pianos. A good legato on the organ is helpful for a legato on the piano. I feel that this idea of piano and organ playing interfering with each other is erroneous. It depends greatly upon the musicianship of the individual."

Clarence Eddy

EMINENT AMERICAN CONCERT ORGANIST

"As to my opinion regarding piano versus organ touch, I can see no harm arising to an organist from practicing or playing the piano considerably. On the contrary, it should result in a great positive gain in the matter of technic, and consequently in a greater variety of touch and phrasing. But this is a rule which does not work both ways. In other words, I would not advise anyone who wants to excel as a pianist to devote very much time to practicing or playing the organ; for the clinging touch necessary to good organ playing, if persisted in to any great extent, is fatal to lightness of touch, freedom and brilliancy, which are required in successful piano playing. It might be a good thing for pianists to go occasionally to the organ, and 'test out' their legato playing; for they will be surprised to learn how imperfect it really is and how much they rely upon the damper pedal!

"In the matter of key-resistance, the modern organ, with its electro-pneumatic action, is quite as easy of manipulation as its smaller sister the piano, and, therefore, Herculean strength of muscle is not called for, even in the production of the most powerful and gigantic effects. The trend of much modern organ music is towards excessive speed and brilliancy, which requires far greater technical dexterity and a more highly developed manual and pedal technic than was ever dreamed of by the classical school of organ playing. However, as technic is only a means to an end, I would finally caution all organists to bear in mind constantly this fact, that the organ is not a piano, nor is it merely a vehicle for astonishing technical display."

Ralph Kinder

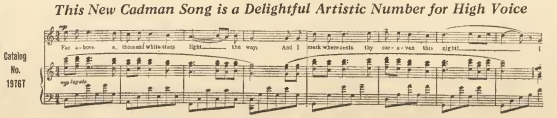
ORGANIST, HOLY TRINITY, PHILADELPHIA

"As a teacher of both piano and organ I have not the slightest hesitancy in declaring that an 'organ touch' is helpful in piano playing and that piano technic is a necessity in organ playing. I constantly urge my organ pupils to play the piano as much as possible, while my piano pupils secure, I believe, a much better tone from their instrument by applying the correct 'organ touch' in their work."

Edwin H. Lemare

EMINENT CONCERT ORGANIST, NOW MUNICIPAL ORGANIST AT CHATTANOOGA, TENNESSEE

"THE technic of the pianist and that of the organist is alike in some respects and yet different in others. The dynamics of piano playing are controlled by the varied pressures or blows from the 'playing muscles,' and in the organ by stops and swell shades. A rapid and clear-cut finger movement is essential in both instruments; even when playing *legato*. So far as I am aware there are no other muscles brought into play in one instrument than in the other. The player instinctively accommodates himself at the moment to either instrument.

"In the old-time organs, however, with their heavy mechanical or tracker action, there was naturally some doubt as to the advisability of a good pianist straining his muscles unnecessarily; or, on the other hand, over-developing them for piano playing. But it must be remembered that during the last few years organ building has made rapid strides, including the new 'Toggle Touch' (to which I lay claim for the idea) which, if properly made, is to all intents and purposes the nearest approach to a piano touch made possible on the organ. Such a touch is the reverse of the unsatisfactory and impossible *spring* touch as first used in the modern pneumatic and electric organs, where the upward pressure against the finger, *when the key was fully depressed*, was often doubled or trebled owing to the increased tension of the spring. To play constantly on one of these spring touches would undoubtedly be more harmful to a good piano technic than even the old tracker action, where, after you had overcome the air resistance of the pallet, there was at least a distinct reduction of its weight when the key was at the bottom. With the new toggle touch there is a delightful *resistance* at the top, as in a piano, and a reduction of at least fifty per cent. in the weight when the key is depressed. This new touch is now extensively used by the leading organ builders, both in this country and in England; and I would suggest that all good pianists who wish also to play the organ insist that it is incorporated, although to this day of the less advanced builders have failed

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to adopt it. In England I first worked out the idea with the well-known firm of Norman & Beard, the builders of the great organs in the Colston Hall, Bristol; Norwich Cathedral, and other important buildings, who at once adopted it as their standard, and, incidentally, called it the Lemare Touch.

"With such conditions the pianist can safely practice on the organ. In fact, the greater his technic on the piano the greater will be his ease when playing rapid and intricate passages in organ music.

"To be a good organist it is first essential to become a good pianist; and I see no reason, with a properly regulated touch, why organ playing could in any way be harmful to the pianist."

J. Warren Andrews

PAST WARDEN OF THE AMERICAN GUILD OF ORGANISTS

"REPLYING to your query: I consider that one instrument helps the other. In past years, when the touch of a large organ was such as to develop the muscle needed by the blacksmith, the playing of the organ was undoubtedly harmful to a facile piano technic. Now, however, most of the organs are supplied with an action often superior to that of the finest piano; further than this, the organ is as quick of speech as the piano, and the only limit in speed at the organ is the ability of the performer. Aside from this, the organ is most helpful in forming a good singing legato touch, which, once acquired, is never lost. During all the years of my teaching I have always advocated the use of the pedal piano for acquiring an organ technic. This stroke for a percussion touch is absolutely essential for a crisp and clear organ performance. It is sometimes difficult to convince a young organ student that the practice at the piano is best, because of his desire to be at the organ; but those who have produced the best results have been those with the best piano technic. In fact, a student must be a fairly skillful pianist before taking up the organ. It is time wasted to begin organ study unless the piano has first been diligently studied.

"To my mind, the only reason why most performers are not equally skillful upon both instruments is simply that the *love for one outweighs the love for the other*, and not because of a difference in touch or technic. I do not believe that the study of one instrument is in any way detrimental to the other, and that the idea that it is is a fallacy."

Alexander Russell

CONCERT DIRECTOR, WANAMAKER NEW YORK AUDITORIUM; MUSIC DIRECTOR, PRINCETON UNIVERSITY

"THERE is no reason why playing the modern organ should injure one's piano touch. It is possible to play both instruments well. One need only cite the case of Saint-Saëns as an example. In fact, playing the organ should be of great help to the pianist, particularly in developing a mental sense of *sostenuto* and a physical sense of *legato*. If the performer has mastered the principles of relaxation, his technic will immediately adapt itself to the instrument upon which he is playing, whether it be piano or organ. The chief danger against which one must guard is the possible loss of power and endurance caused by playing too much upon the light action of a modern organ. This danger can be avoided by dividing the practice between the two instruments, which will then supplement each other.

"On the other hand, a thorough knowledge and fair mastery of the piano is essential to good organ playing. The greatest organists have been and are men who have also won distinction as pianists, even though this may have been in their student days. The crisp, short vibration of the piano tone trains the ear in musical accuracy, while the piano action trains the fingers in physical accuracy, independence and strength. It is impossible to learn to play the organ well without a fundamental grounding in piano technic.

"To become a virtuoso on either instrument, however, it is obvious that one must devote one's chief attention to that instrument."

A Comparison of Handel and Bach

By Rose Frim

BACH and HANDEL, exact contemporaries as to their date of birth, were markedly different in their professional careers and in their musical characteristics. Percy A. Scholes, in "A Listeners' History of Music" makes the following contrasts which are helpful to the lay reader in mentally placing the attainments of these great men.

Handel was more of the practical man, and Bach more of the idealist.

Handel's was the polished, traveled, cosmopolitan mind. Bach's the more rugged mind of the student who has spent solitary days and nights in intensive work in his own study.

Handel always had some (quite legitimate) money-making scheme in view when composing; he was thus directing his activities to the winning of the suffrages of a large public, whereas Bach very frequently composed merely to satisfy his own need for self-expression or solve to his own satisfaction some problem of musical form or style.

Bach's choral-writing is more genuinely contrapuntal than Handel's; the one is to the other as Northern Gothic (organic-"growth" of lines into structure) to Southern Gothic (the Gothic shapes but cut out of the flat): in other words, Handel's harmonic basis is simpler and is more clearly before his mind.

Bach's key-board writing is much more thorough than Handel's which, though effective, is often "sketchy," Bach was evidently prepared to spend time on the writing of a fugue, whilst Handel wished to "throw it off" and have done with it.

Handel's Solo vocal music is usually much more graceful than Bach's, but Bach's often attains the deeper expression; here again Handel was fluent, Bach "thorough."

A good deal of the difference between Bach and Handel might be expressed in this way—Bach was an organist widened out and Handel an opera-manager deepened.

Essentially, Handel is more modern than Bach.

Both Handel and Bach have religious feeling and great dignity, but Bach's is that of some fine old "Friend," rising in his Quaker meeting house, because the spirit moves him, and Handel's that of an Anglican dean, decorously, sincerely, and perhaps just a little pompously officiating in his vestments.

What Organists Say

"THE power of self-criticism is one of the most valuable endowments a musician can have."—HAMILTON C. MACDOUGALL.

"THE important thing is to make up the mind that, come what will, there shall be professional advancement; everything else will follow."—HAMILTON C. MACDOUGALL.

"EVERY organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church."

—HERBERT STAVELY SAMMOND.

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Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Hand, wrist and arm exercises—Duration of Practice.

Q. (1) Please advise me as to so-called systems of finger, wrist, forearm and arm calisthenics as an aid to piano technic. (2) Which would bring best results (a) four or five hours daily practice? (b) four or five hours, plus twenty minutes' calisthenics, or would this be too great a strain on muscles? (c) less than four hours, plus twenty minutes' calisthenics? (3) Is typewriting injurious to piano touch? If so, please point out a possible "antidote"—A. E. S., St. Anne's Ave., N. Y. C.

A. 1 The practice of any "finger, wrist, forearm and arm" gymnastics *away from the piano keyboard* is not recommended. The majority of first-class pianists are against their use except in conjunction with the piano. This is especially the case with the employment of mechanical apparatus. Some of them, in exceptional instances, may afford a certain degree of help; but it will be found, as a general thing, that mechanical appliances induce muscularity, stiffness, rigidity and loss of virtuosity, with the sure result of impaired touch and loss of depth of tone. Do your finger, wrist, forearm and arm work at the keyboard of your piano, entirely. 2 Omit the side-practice of calisthenics and practice daily as long as possible *without any sensation of fatigue, either muscular or mental.* If any muscular fatigue is felt, it is a sure sign of tension and an improper use of the part fatigued. Avoid all feeling of tiredness. Cease practicing before fatigue occurs. Remember always that the chief factor of profitable practice is the action of the mind. It must be fully alert; as soon as it is tired or begins to wander, cease practicing. 3 Typewriting cannot be beneficial to piano touch; it may even be very injurious according to the way you strike the letter keys. If forced to use a typewriting machine, do so by keeping the hand, fingers and wrist as loose as possible, touch the keys as lightly as may be and with the cushions of the fingers, the same as for piano-touch. As soon as you can, after typing, seek your piano and there try to counteract any rigidity you may have acquired.

To Acquire a Soft Touch.

Q. Please tell me how to obtain a "soft touch." I can't seem to get the beauty out of the pieces, and mother says that it sounds "like a dish-pan."—M. A. H., Canton, O.

A. Practice your scales and finger exercises *slowly, very slowly; think all the time* (a) of the quality desired; (b) of the position of hands and fingers; (c) of a constant endeavor to obtain perfect equality of weight and depth of touch of each finger, after you have obtained the ideal touch for the first note—for equality and evenness of touch means *equality and evenness of tone;* let the fourth and fifth fingers give the same weight and quality of touch as the thumb and second.—The position of the hand, for the purpose of acquiring this "soft touch." Place the hand almost flat on the keys, touching them with the fleshy cushion of each finger (except thumb, which strikes on the side near to nail), the hand inclined towards the thumb; *no stiffness of finger whatever.* This position is excellent for obtaining a soft, slow, singing touch, round and velvety. When the required quality of notes is attained, the pace may be increased, but *very gradually.* Too rapid practice is responsible for the vast majority of failures among pianists. GOLDEN RULE: *Practice slowly and concentrate your thought* upon all you do, even upon a simple five-finger exercise.

Some Questions from Afar.

Q. Pray accept my thanks for answering, in THE ETUDE, *the questions I sent you some time ago, and kindly favor again with answers to the following: (1) Is it possible for a teacher in the Public Schools, who has to use his voice all day in talking, to develop a beautiful singing-voice? Should he take lessons in vocal culture? As a singer, would he be handicapped through his work as a school teacher? (2) Who was the greater tenor, Tamberlik or Caruso? (3) What is meant by "programa music?"*—Zenlon, Christ Church, Barbados, B. W. I.

A. Very pleased to help you; come again. 1 There is here a double question: a. To develop a beautiful singing voice; b. To develop a singing-voice to become beautiful. If the voice is beautiful as a beginning, it may be developed in power, in compass and in agility, but any practice for these purposes may be undertaken *only after* the voice has been thoroughly rested from the fatigue of constant talking. Singers who talk much, damage their vocal quality. It is, therefore, (b) a much more difficult problem to make a singing-voice beautiful, when handicapped by the constant strain of talking. It is a common-sense proposition. Then again, what is your "talking" like? Is it natural? Forced? Nasal? Guttural? Affected—hence, throaty? Not more than one in a thousand speaks correctly. Anyhow, to develop the voice (beautiful or not) lessons in singing are indispensable. 2 Mrs. Malaprop has told us that "comparisons are odorous!" How then compare Tamberlik's voice, which was on the wane in 1873, the year of Caruso's birth? All that can be said of Tamberlik is what Grove tells us: "He possessed a splendid tenor voice, of great richness of tone and volume, reaching C in alt, which he gave with tremendous power, and 'as clear as a bell.' He was singularly handsome and an admirable actor." Very "old-timers" will vote for Tamberlik, perhaps correctly; present-timers" who have not heard the other may decide for Caruso. As, says the Englishman: "You pays your money and you 'as your ch(o)ice." 3. Program music—as opposed to absolute abstract music, which is pure, for it is simply an endeavor to depict beauty (the greatest beauty) by means of musical sounds—is music which is arranged or composed to illustrate a positive state of mind, a concrete thing or action, the progress of a story and its episodes, and so forth. The music accompanying a film story is program music; abstract music is entirely independent of any other art.

How to Practice the Trill, or "Shake."—The Tremolo.

Q. What is the best way to practice the shake and a tremolo in pianoforte playing?—W. McK., Sharon, Mass.

A. Begin the practice *very slowly* gradually increasing the pace as greater facility is gained. At first, lighter pause down all five notes, practice by pairs of fingers, keeping the hand and the other fingers motionless, thus: 1.2, 2.3, 3.4, 4.5. Do this on every pair of conjunct notes of the scale of C; then of E flat, playing the thumb and the fifth finger, as above, on the black keys. After the student has succeeded in suppressing all unnecessary motion, the practice may be continued without holding any other keys. Also try other finger combinations: 2.4, 3.5, 4.1, 5.1 and so forth.—The difference between playing a trill and a tremolo is that the trill is played by means of the finger-joints only; whereas the tremolo is played with the hand and the forearm movement.

The Chief Object of Technic.

Q. There are books upon books of scales, arpeggios and all sorts and conditions of technical exercises and studies; what is their main object? I am quite aware that there may be minor objects, but there must be one that is pre-eminent. What is it?—J. H., Boston, Mass.

A. Most assuredly there are many objects that may be, and are, acquired by means of technical studies and exercises, but the chief aim, the alpha and omega of perfect piano playing is the acquisition of *muscular independence.* To succeed in obtaining this, *it is the mind* which has to be educated and concentrated on that object constantly throughout the practice period. Mere mechanism without mind is worth nothing.

Vocal Records—to Imitate or not to Imitate.

Q. (a) Is it advisable to listen to records of a song before attempting to learn it? (b) My teacher says that I do not know what quality of tones to get (c) as I cannot afford to go to the best concerts, I am recommended to imitate records of my pieces. What would you advise?—A. C., Providence, R. I.

A. (a) No. (b) It is your teacher's duty to show you and to make you understand and produce the right quality of emission and resonance of voice. If he or she cannot do that, a change is advisable. (c) Would you also imitate the peculiar scratch and swish of the machine? No. Now, before you attempt to sing songs, you must learn to sing good, even scales throughout your entire compass of voice, with pure tones, freely emitted. This is the essential preparation of your vocal instrument, in the same way that you would require to have your piano in good condition, tuned and regulated, before playing on it. In other words, that your music might be melodious and euphonious and not cacophonous. When your voice and its method in general are satisfactory, you may make use of it in the study of diction and song. Do not attempt to imitate vocal records for vocal quality, but only for interpretation and style—and even so, interpretation should be your own individual divination and message.

Ostinato—Basso.

Q. What is meant by "ostinato" and "basso ostinato?"—R. L., Troy, N. Y.

A. *Ostinato* (Italian, obstinate) indicates a figure that is constantly repeated. It may occur in any part, but it is usually employed in the bass, when it is termed *basso obstinato* (obstinate bass or ground bass). It consists of a bass figure of some four or eight measures, constantly repeated, each repetition having a different melody and harmony. All the old, classical composers employed this device.

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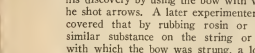
The Curve of the Bow

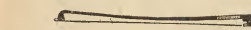
THE first bows for string instruments were probably convex, the curve was outward. They were of various shapes; but the picture below gives an idea of the principle on which they were constructed, although some of them had a crude nut and point for fastening in the hair. It is probable that the idea of using a bow to produce musical sounds by rubbing it over a stretched string was discovered by some savage in pre-historic times, who made his discovery by using the bow with which he shot arrows. A later experimenter discovered that by rubbing rosin or some similar substance on the string or hair with which the bow was strung, a louder sound could be made; and there we had the germ of the modern violin bow.



With this early crude, convex violin bow, only primitive playing could be done, and if we had had to rely permanently on bows of this character the extraordinary heights to which the art of violin playing has been carried would never have been attained. Then came Francois Tourte, the "Stradivarius of the Bow," the greatest bow maker of all time. In a flash of genius he saw that the principle of the early convex bow was all wrong, that the stick should be concave, as shown in the picture of the modern violin bow, below.

Tourte devoted his life to the improvement and manufacture of violin bows. He is a remarkable example of an inventor who not only conceived the germ of his discovery, but also perfected it in every detail until his are the finest bows which ever have been made. There have been sales of Tourte bows at prices from $300 to $1,000. The most famous violinists use Tourte bows. Tourte also discovered that Pernambuco wood, which grows in South America, is the best wood for making violin bows. He also perfected the frog and fittings of the bow.

Here was the "lucky curve" (as the fountain pen manufacturers say in their advertisements) as the inward curve of the stick changed the entire character of the bow, increasing its power of drawing smooth, steady, sonorous tones from the violin in a really remarkable degree, and also making the "staccato bow" possible, as well as the different varieties of rebounding bows, *saltato, richochet.*



The study of the above pictures conveys several lessons to the violinist and student. First, the bow must not be screwed up too tight; for when the stick has been wound up to a point where it has lost its inner curve, as in Fig. I, the advantages of Tourte's discovery are lost, and artistic violin playing is impossible. When screwed up too tight the bow returns to the principle of the early bow as shown in Fig. I.

In buying a bow, one with an extremely limber stick must be avoided, since if the stick is too weak it will be necessary to screw it up too tight to retain the inward curve, yet if not screwed up very tight the stick will grate on the strings.

The stick should be stiff enough to hold the hair tight when the hair is at a moderate distance from the stick, the stick of the bow still retaining its inner curve.

The bow should be unscrewed always after playing, since if this is not done the stick gradually loses its inner curve and becomes straight or almost so. When this happens the advantages of the inner curve, discovered by Tourte, are lost. When the stick has become straight from being left screwed up, it usually happens that it must be screwed up still tighter to hold the hair tight enough. When this happens the stick assumes a convex shape as in Fig. 1.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Stage Fright and the Violinist

MANY violin students who have suffered much from stage fright, the first few times they have ventured to play in public, jump to the conclusion that they will never be able to overcome it and might as well give up public playing. In this they make a great mistake; for, while there are no doubt a very few violinists who never succeed in doing themselves justice in public work, the great majority are able to overcome stage fright.

Violin amateurs somehow have become possessed of the notion that professional players never suffer from nervousness or stage fright when playing in public. Never was there a greater mistake. Very few professionals, even the greatest, entirely escape this bugbear, especially when they are playing new works for the first time, or upon important occasions where their reputations are at stake.

I have often heard the bow of a great violinist tremble on the strings at the commencement of a great concerto; and it would be some measures before he "found himself" and played with his habitual "nerve" and fire. Many great violinists dread to go on the stage and commence their work; but, like a plunge into cold water, it is all right in a minute or so. The reaction and "after-glow" come and then they are quite without fear.

Orators and actors suffer from stage fright in the same way as musicians. Demosthenes, greatest of Greek orators, was a failure at first in his public orations. We are told that he was determined to overcome his timidity and halting delivery, and to help in this he used to go to the seashore where, amid the noise of the breakers, he would declaim for hours with his mouth full of pebbles, trying to overcome the handicaps of the noise of the waves and the discomfort of the mouthful of pebbles.

Many of the great orators have confessed that they had a constant fight against stage fright. John B. Gough, the great temperance orator, used to suffer agonies before facing an audience; and, one speech done, he felt that he never wanted to make another. As soon as he had launched into his speech, however, all stage-fright and timidity vanished and he thundered away with tremendous enthusiasm.

In our own day we are told by the eminent actress, Ethel Barrymore, that she suffered from stage fright every time she appeared in a new rôle. Jane Cowl, another well-known actress, who had such a phenomenal run in *Romeo and Juliet*, on Broadway, also confesses to having endured much suffering from stage fright at different times in her career. We are told that, as a school girl, she fainted from fright when expected to play a piano solo, and was too nervous to read her valedictory essay. Then, when she had become a dramatic star, with years of experience, she postponed playing her most successful rôle for three years before she could nerve herself to appear in it before the public.

The late Teresa Carreno, the famous pianist, told a music critic who had complimented her on her fine rendition of the Liszt *Polonaise in E*, that she had completely mastered this composition and could play it half a dozen times in succession without missing a note, three years before she dared to play it in public.

Many violin students, having made a failure, or partial failure the first few times they essay a public performance, lose their nerve, and cannot be induced to make another attempt. They hypnotize themselves into the belief that they will break down if they try to play in public; and as a consequence they do the very thing they fear.

Musical stage fright almost invariably can be overcome, if the student only will go about it right. So many students make their first public plunge at a comparatively important concert or public event, and also make the mistake of playing a composition which is too hard for them to play in private, let alone in public. The best plan for the student who wishes to do public playing is to commence by playing at unimportant events. He should play for his relatives first, then for a few friends, then for informal affairs in private houses. In doing playing of this character he will feel every confidence, because he will feel that a little break down will not much matter; and because he does not fear it, the break down is not likely to come. Having acquired the requisite confidence in playing for his friends and neighbors, and at informal social events, he can take more important engagements, such as the concerts and entertainments in small halls, or churches. He will be gaining confidence all the time; and as time goes on he will finally arrive at the stage of being able to play at important concerts and musical events without suffering from nervousness.

The piece chosen for a public performance should not be the most difficult in the student's repertoire, but one which is really easy for him. The student who feels that he can really play his composition faces the audience with every confidence, whereas if he dreads breaking down at certain difficult points, it is pretty sure that the "breakdowns" will occur. The reason that great artists play with such confidence is that they have studied their repertoires for years, and the selections have become really easy for them.

Do not memorize a piece in a hurry, completing the memorizing a few days before the concert when it is to be played. The pupil who does this will be in constant fear lest he break down at doubtful points. It is best to have the memorizing completed at least a month before the public performance. If there is any danger of slips of memory, the music should be used, as it is distressing to an audience to see the student's memory continually failing him.

The pupil who starts the study of the violin under ten years of age, has a great advantage when it comes to playing in public. Young children rarely suffer from stage fright, and the child who is continually playing in public from his earliest years never learns "stage fright," as he has always been accustomed to audiences.

The Love of Music in High Places

IT is remarkable what a large number of men eminent in other professions have found pleasure and relaxation in music. General Charles G. Dawes, Republican candidate for Vice-President, the running mate of President Calvin Coolidge) has taken a lifelong interest in the violin and is a violinist of no mean skill. He is also a composer and has written many successful pieces for the violin, of which his "Melody in A Major" is the best known and considered his best work. This composition has been played in public by Fritz Kreisler and other famous violinists and has been recorded for the phonographs by Mr. Kreisler. General Dawes has also given generous aid to many young violinists, has helped them to complete their education and in appearing before the public.

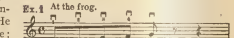
The late President Warren G. Harding played the cornet and other band instruments, in his early years, and became so proficient that he became a member of a band which took professional engagements.

Thomas Jefferson, one of the greatest of Americans, was a violinist and became quite proficient on the king of instruments. His violin can still be seen in a museum with other Jefferson relics.

The late H. O. Havemeyer, millionaire president of the Sugar Trust, was an adept on the violin and sought relaxation and recreation in its beautiful tones, after a hard day in Wall Street, and high finance. Mr. Havemeyer bought the famous King Joseph Guarnerius violin for $12,000, for his own use, one of the most famous of all Guarnerius violins and which has now increased in value to $20,000 at least.

The Duke of Edinburgh, brother of the late King Edward of England, was a skilful violinist and won the popular sobriquet of the "Royal fiddler," in England. He frequently played in public, for various charities. His violin, a splendid Stradivarius, as part of a famous collection, was purchased about two years ago by a firm of American violin dealers and was placed on the market at $25,000.

Marcato Passages

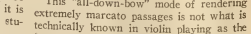


A CORRESPONDENT wishes to know how a passage marked as above should be played, and what the special advantages of such a bowing are. A bowing with a down bow for each note is only occasionally met with in violin playing, and is used when the utmost emphasis is required. It is always executed at the frog of the bow; and after each note is played, the bow must be *lifted and a return to the frog made.* This bowing is most effective for passages on the G string, although it is occasionally used on the others.

You may have noticed that occasionally a virtuoso pianist uses the point of the thumb to pick out occasional notes or series of notes with a hammer-like stroke, which are meant to stand out from the text like gilt letters on a sign board. It is similar passages for the violin which are played all with down bows at the frog.

This "all-down-bow" mode of rendering extremely marcato passages is not what is technically known in violin playing as the *martelé* (hammered) stroke, which is executed between the middle and the point, with up and down bowing; but it is well designed to execute "hammered" (*martelé*) passages of a certain character.

The most important thing in the execution of this bowing is that the bow must be returned to the frog after each stroke, and not dragged along the string in a series of down bows, one commencing where the other leaves off, like the following:



Violin Questions Answered

By MR. BRAINE

Imitation Stainer.

M. R.—The violin dealer was no doubt correct in his opinion that your violin is an imitation Stainer. By a "factory" violin is meant one which is wholly or partially made by machinery or by very cheap hand labor, with little attention being given to the graduation and to the finishing and fitting up of the violin. 2—I would not advise you to try to remove the brand on the back of the violin, as there is no object in doing so.

Modern Violin Values.

A. C.—In justice to its advertisers, THE ETUDE does not express opinions as to the value of violins by modern makers. Besides, I would have to see the violin to express an opinion, as different violins made by the same maker differ very greatly as regards their quality. 2—You will find an extended discussion regarding the Hopf violins in THE ETUDE for August, 1922, which you could order from the publisher. 3—The requisites of a good bow are that it should be made of Pernambuco wood; that the stick should be straight and not too limber; that it should possess the proper elasticity, should be of the proper weight, and have the correct inner curve. If you are an advanced player in violin playing, a bow costing $20 to $25 might answer. Concert violinists often pay hundreds of dollars for good bows, one once made by Francois Tourte, the greatest bow maker. You could buy cheap bows, of course, for $2 or $3, but it is bad economy to buy bows of this quality.

Improving Tone Quality.

F. A.—Keep your violin tuned at all times to international pitch. You can do this by getting a pitch pipe which will give the pitch. 2—A good repairer can sometimes improve the quality of a violin by re-gradation, by changing the sound-post or bass bar, or by making other changes, but not always.

French Terms.

G. M. D. A.—The translations of the words in the Vaxe Meditation, which you cannot find in your dictionaries, are about as follows: *cedes*, gradually slower; *sans lenteur*, without dragging; *sans presser*, without hurrying; *retenez bien*, keep the proper control of the tempo. These words are from the French language.

Success Requirements.

F. D.—It is quite impossible for me to give an opinion in regard to your future ability as a violinist without hearing you play. However, if you have the proper talent you are not too old to become a great violinist, if you practice persistently in the right way. The most hopeful sign about your letter is your enthusiasm for violin playing. This is the most important thing of all—to really love music, and to play with a "deep feeling and emotion," which your letter says you do.

Self-Teaching.

W. A. H.—Your letter asks if it would be possible for you to learn to play a few popular violin selections by the aid of a self-instructor, or whether "you would make better headway by having the local fiddler give you lessons." If this "local fiddler" in your town knows anything about violin playing and teaching, and is not simply a country fiddler who fiddles a few jigs by "ear," you would be wise in taking lessons from him, as trying to teach yourself is a shocking waste of time. If you decide to try to learn by yourself, you might get "Self Instructor," a class method for violin playing, by Albert G. Mitchell, published by the Ditson Co., New York City.

Dangers of Self-Learning.

M. W.—You ask to be cited to a self-instruction book for the violin which will give you a solid foundation in technic. Note that when you are able to take violin lessons from a good teacher of the instrument, you will have no bad habits, or technical methods to undo." If you expect to be in a position in the near future to take lessons from a good teacher, you will gain time by not trying to learn by yourself. No matter how excellent the books may be which you have for instruction, you will find that you will spend many hours in a wrong method that when you finally come to a teacher you will have to be put back "before the beginning." That is, it will take a long time and the exertion of much will power to undo all the bad habits which you have fallen into. It is hard enough to learn to play the violin with the assistance of a teacher, but to become proficient entirely by yourself. However, if you would like to make the attempt without a teacher, probably the work, "Self Instructor," a class method for the violin by Albert G. Mitchell, published by the Oliver Ditson Co., New York City, would be as good as anything.

Preparation for "Scene de Ballet."

G. E.—1—In the first place, a pupil who is only far enough advanced to play the Mazas Special Exercises, Op. 36, Book 1, has no business trying to play the *Scene de Ballet*; for to play a solo of this difficulty, the pupil should be at least half through Kreutzer. 2—If the pupil finds Mazas Special Exercises too difficult, possibly a change to the Kayser Studies, Op. 20, would be better. However, I could not say definitely without hearing the pupil. 3—The easier forms of scale work can be taken up after the first few weeks, and scale work must be continued indefinitely until the most advanced forms are reached.

Carlo Tononi.

L. A. P.—There was a Carlo Tononi, Bolocna (Italy), 1690-1720. He was the son of Felice Tononi and a violin maker of some note. Your violin was no doubt made by another Tononi—Carlo Antonio Tononi, Venice (Italy), 1728-1770. He was the son of Giovanni Tononi of Bologna (Italy) and his violins bear an excellent reputation. His labels read as follows: "Carlo Tononi Bolognese. A Fece in Venezia, l'Anno——." A writer on Italian violins says of his work: "His model is large and well developed in all respects. His varnish is of a very fine quality, varying from a deep red to a light orange. His tone is beautiful in character—resonant and mellow."

Not Genuine.

A. E.—Neither of your violins can be genuine, since one is branded "Conservatory Violin," and the other "Model Antonions Stradivarius." This means that it is an Imitation Strad.

Pfretzschner.

J. H. F.—Johann Gottlob Pfretzschner was a German violin maker of the Markneukirchen school. He made some excellent instruments, copying the Cremonese school as far as possible.

Musin Method.

A. F. A.—One of the most comprehensive works for the study of the violin according to the principles of the Belgian method is "The Belgian Violin School," by Ovide Musin, formerly a concert violinist and now a teacher of the violin in New York City. It is published by the Musin Publishing Co., New York City. Mr. Musin was a pupil of Leonard, a famous representative of the Belgian school. The work is in four volumes.

F. A.—As you are under instructions, your teacher will be the proper one to direct what works you should study, as he is naturally in a better position to prescribe a proper course of study than a perfect stranger who has never heard you play and does not know your needs.

Scale of G Fingering.

T. R.—The Kreutzer Studies are mostly of the fifth and sixth grades; Fiorillo Studies, sixth grade. 2—Either method of fingering the G major scale would do, but the first fingering you send, by the way of the first, third, and fifth positions, is the easiest. 3—It is a matter of opinion as to who is the "greatest violinist in the world." There is no one violinist who is universally recognised as the greatest.

A List of Studies.

G. M.—I would advise you to get the little work, "Violin Technique and Violin Study," by Eugene Gruenberg, published by Carl Fischer, New York City. This work treats of the various branches of violin playing, and also contains lists of studies and pieces suitable to the violin student at various stages of his progress. If you do not care to get this work, you might get the following studies: Hermann, Violin School, Books 1 and 11; Kayser, Studies, Op. 20; Mazas Special studies, Op. 36; Sevcik, Bowing Exercises, Op. 2; Schradieck, Scale Studies; Kreutzer, Studies; Fiorillo, Studies; Rode, Caprices.

Selling Stradivarius.

G. J. K.—There is always ready sale for genuine Stradivarius violins. Any large dealer in old violins can sell it for you, or would buy it, if genuine. There is, however, not more than one chance in a million that yours is a real Strad, as there are millions of imitations. You would have to ship the violin to the dealer for examination, as written descriptions of the violin and the label would tell the dealer nothing.

The Best Rosin.

T. R.—The best form of rosin is the kind that comes in oblong wooden boxes, as this offers the largest surface to the hair of the bow and the rosin can be applied much quicker and better than in other shapes. The round, cylindrical cakes of rosin offer too little surface to the hair.

Richard Duke.

M. E. F.—Richard Duke, London, 1730-1780, was one of the best English violin makers, and a good specimen of his work is of considerable value. His copies of Amati violins are very well done. There are a great number of imitation Duke's, and many other violins which are not imitations have spurious labels. You would have to submit your violin to an expert to find whether it is genuine, and also to ascertain its value.

Square Notes.

R. D.—The "square" notes to which you refer are played on harmonics. In playing harmonics the finger touches the string lightly instead of pressing it tightly to the fingerboard. There are two kinds of harmonics, natural and artificial. Natural harmonics are played with a single finger pressed lightly on the open string at the point indicated in the music. In playing artificial harmonics two fingers are involved; one finger presses the string firmly to the fingerboard, and the other finger touches the string lightly further up the string. Playing harmonics is a branch of violin playing which is difficult, and which should be studied with a good teacher. 2—You will find the list of words which you send, in any musical dictionary.

"Music Paper"

By E. H. P.

"SHEETS of blank paper are no trifling gift to a poet," so said Martial, the old Roman epigrammist. We might make a similar remark in regard to ruled music-paper for a musician. It is a somewhat expensive article at present, and it is astonishing what an amount of it gets used from time to time, even by those who are not professional composers. There are occasional copying and arranging to be done, and students of harmony and other branches of musical theory use immense quantities of it for their exercises. While the best of paper is none too good, for purposes which demand permanence and wearing qualities, it would nevertheless be a good thing if there were a cheaper quality put on the market, made up in convenient tablets like the paper tablets on the market for school use, of a size about 9 by 12 inches.

In the days of Bach and Handel, music paper was ruled by hand—a tedious job. We are not able to discover at just what date ruled music-paper was first put on the market. In a trunk full of old music in the possession of one of those hereditary families of musicians which are found occasionally in Germany, the writer has seen a number of manuscripts which were written on paper ruled with a five-pointed ruling pen also, he has seen such pens still for sale by music-dealers, but either the multiple ruling-pens of the present day are inferior to the old ones, or the proper use of them is a lost art, for not only could he not succeed in making one of them work, but he never met any one else who could. Further, he never met any one who had even *heard of* any one else who could. Their value, apparently, is somewhat problematic.

Ordinary music stores generally carry but one style of music paper, that ruled with twelve staves to a page, which is convenient for the most common purposes; but many other styles of ruling, suited to special requirements, may be had from any of the large music houses, for instance, 10, 14, 16 18 or 20 staves to a page; "voice and piano," with extra room left between the voice staff and the piano part, for the words; rulings the long way of the page (preferred by some for organ music); score paper for orchestra scores, with the name of each instrument printed in the proper place; the same thing for military band. There are still other varieties besides those we have mentioned for instance very small-sized sheets for band parts to be used on the march. It is said that Richard Strauss was obliged to have special music paper printed for his colossal scores, as he used a greater number of instrumental parts than any regular score paper makes provision for.

Poor Schubert, whose immense and incessant productivity in musical composition nevertheless failed to bring him very substantial returns, was always running short of paper, and found it quite a serious expense to be met. The original manuscript of his *Octette*, a lengthy composition for string and wind instruments, is written on two or three different styles of paper, which would hint at his having used up whatever he had left, instead of buying a sufficient supply of the most suitable kind.

Music paper, as commonly manufactured, is not very highly sized. This makes the surface more agreeable to the eye, but demands special treatment when writing with ink; one should use the blackest ink possible—not a bluish "writing fluid," and should let it dry naturally, never using a blotter, as the latter will cause it to blur. If obliged to make erasures with the pen-knife, the correct notes should first be written in with a pencil. Afterward the pencil lines may be traced over carefully with pen and ink. Otherwise the ink may spread over the erased portion and make an unsightly blot.

The beautiful cover of this issue reproduces the painting by D. E. Sutton, made especially for the Souvenir Program of the great pageant, "The Inspired City," given with immense artistic success by the Philadelphia Music League, and is thus presented to the readers of the "Etude" through the courtesy of the President of the League, Dr. Herbert J. Tily and the Director, Mrs. Frederick W. Abbott.

A Request from the New York Public Library

The New York Public Library is anxious to complete certain of its files from which copies of THE ETUDE are missing. ETUDE readers having the following copies and desiring to dispose of them, are requested to correspond with Mr. Charles Collier, Chief of the Acquisition Division, New York Public Library, 478 Fifth Avenue, New York, N. Y. It is a matter of pride to the editors of THE ETUDE to note that the great libraries here and abroad (including the British Museum) have taken great care to secure complete files of THE ETUDE. The copies desired by the New York Public Library are

Vols. 1 to 5; Vol. 6, Nos. 1 to 11; Vol. 8, No. 2;
Vol. 11, Nos. 5, 8; Vol. 13, Nos. 3, 12; Vol. 14,
No. 3; Vol. 15, No. 2; previous to 1898.

We trust that some of our friends may assist the Public Library in its quest.

A Titled Musician Speaks

By D. X. Kyrbi

OF the generation just past, no English composer left a greater impress upon the musical world than Sir Hubert Parry. As a composer his influence, especially upon church music of Great Britain and America, has been enormous. As Principal of the Royal College of Music, he left an incalculable effect upon the lives and artistic ideals of an army of the younger of British musicians as well as a contingent of foreigners. From one of his talks to the young people under his guidance he said:

"The beauty of order is that there is so much more room for things. If you have twenty letters by post of a morning, and open them and throw them all down helter-skelter on the table, they look perfectly awful—it looks as if it would be best to put them in the waste-basket at once, and not try to answer them. But if you put them in a few piles, in accordance with the nature of their contents they look ever so much smaller, and you don't despair of answering them at all.

"Now one of your first objects in life is to get as much into it as you can. When you get old enough to look back, you will get a bit worried not to have done some things that were worth doing; and it is always well to remember we each have a little spell to get things done, and we do not get the chance to get them done again. The older you get, the shorter you will find your one chance; and the only way to pack life as full as it will hold is to put its contents into some sort of order. But there is no order that does for every one; and every one has to find the order that suits his disposition best—and that is where the room comes for your impulses and queernesses."

How Big Is a Band?

THERE seems to be no definite idea of the exact number which should constitute the wind band. The English bands of the line regiments for many years had about forty members. At times they were under this in size and at times larger. The leading German bands run from fifty-four to seventy-six players. Some especially large bands have appeared from time to time in Germany. The Gilmore band had sixty-six men. Lt. Comm. Sousa, during the war, had Navy Bands approximating three hundred men. His regular organization has carried as many as one hundred. The Philippine Constabulary band has one hundred players; and it may surprise our readers to learn that there are a number of excellent bands in the Philippines numbering forty to fifty players. Many schools and colleges have excellent bands with fifty to one hundred members. It may be said that, while a band of from sixteen to twenty produces very interesting results, a really effective band does not commence until the number reaches twenty-four or twenty-five. A good concert band is quite different in effect from the brass band. Even with the addition of brass clarinets, used in England and on the continent, occasionally the brass band which has a distinctive place can hardly compete with the concert band in which both brass and wood instruments are used. The brass instruments are learned with comparative ease and their massed effect is very striking. This has led to the great number of industrial bands in England and in America. There are literally thousands of such bands now. The band contests held in various parts of England are watched as eagerly as the Olympic games. The contests are believed to have promoted a splendid spirit among the workers.

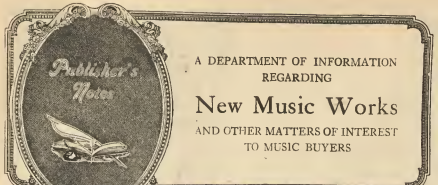
Very often the ignorant music lover gets an idea that the great masters ignored the military band. Quite the contrary is true. The band has fascinated many of them; and several, including Mozart, Beethoven, Cherubini, Berlioz and Mendelssohn, wrote especially for the band. In this day, when invention has improved the wind instruments wonderfully and expanded their compass, it is not surprising to find composers turning to the palette of the band to find new and ingenious color-effects.

Over the Footlights

By Helen Oliphant Bates

WHY do actors put on grease paints? Simply because the footlights would make them appear unnatural without them. The extra paints make one look hideous in daylight; but on the stage they are necessary. Just so in music, many pianists play on the concert stage in a way that would not be acceptable in the salon.

How often has your teacher corrected you upon a point which you felt certain you had executed as she desired. Take for example an accent. Perhaps you thought you played the accent; and perhaps you did. But possibly your hearers did not hear it. It is one thing to hear my effect which you produce yourself; and it is another thing to hear one which comes over the footlights from a piano a good many feet away. It is always necessary to consider whether you have made your meaning clear enough to carry to those who are listening.



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Pieces for the Development of Technic—Wright	.26
Reflections for Music Students—Silber	.50
Reverie Album for the Pianoforte	.35
Rhythms for Young People—Steecman	.50
Ruth—Cantata for Women's Voices—Paul Bliss	.25
Schubert Album for the Pianoforte	.35
Six Study Pieces in Thirds—Moter	.25
Ten Busy Fingers—M. M. Watson	.25
Vision of Deborah—Cantata—Kieserling	.30
What to Play—What to Teach—Harriette Brower	.75

Teachers' Discounts

A number of well-known music publishers have inaugurated a movement which is designed to take away gradually all discounts from teachers.

In brief, their plan (to which we are fundamentally opposed) is—

On all music printed after June 1st, 1924, no discount will be allowed to the teacher.

On all music printed prior to June 1st, 1924, the teacher will be allowed the old discount.

This plan will not affect prices very much this season, but gradually, as new editions are printed, they will be marked at a lower price on which no discount will be allowed. This plan is called "Net, no discount."

We are absolutely opposed to any plan which abolishes all discount to teachers. We feel that the teacher is entitled to some compensation for the trouble, time and money expended in selecting music supplies for pupils.

The principle of giving a discount to all who buy to sell again is universal in all professions and industries. The music teacher is surely entitled to just compensation for this quite as much as the doctor, the dentist, the school teacher, the artist, the plumber or the contractor.

Therefore, we shall continue giving to all of the profession a liberal discount upon all of our own publications and a smaller discount upon music we do not publish. We ask our patrons to allow us to use our judgment in their interests, in substituting, where the editions asked for can not be procured except at a retail rate.

In all cases we will send the best edition available at the best rate available. We are confident of the loyal coöperation of professional teachers in our stand to uphold their rights.

We believe most emphatically that the removal of the teachers' discount is an injustice unwarranted by the conditions of the trade and a great hardship to many hard-working teachers who have spent their lives in developing the art of music and also in supporting the interests of the publisher.

Save Time and Money By Mail Order Music Buying

Getting one's music supplies by mail passed beyond the experimental stage long ago. It is now one of the fixed commercial customs universally observed. The tremendous growth of interest in music in all its branches has made music buyers in every community unfortunately, the vast extent and diversity of musical needs can rarely be supplied except in the largest commercial centers. Throughout the length and breadth of the land there are relatively few music houses carrying a sufficiently complete and varied stock with which to meet even the current demands of the average community. This is not the fault of the local dealer, since, all things considered, there is but a limited field for his enterprize and he cannot afford to carry a large supply of articles important in themselves but limited in immediate saleableness. The music teacher who wishes to keep abreast of the times is frequently compelled to look to the larger sources of supply, or worry along with whatever may be had close by. Under such conditions the practically unlimited resources of the Presser organization offer the best solution of the problem. The *Presser service* is designed and operated with a single purpose, and that is, to save time, money and effort for music teachers and professional musicians. *Presser* publications meet all the everyday requirements of teaching and professional work; they are attainable at prices much below those usually asked and they are delivered to the teacher with all possible promptness.

The advantages of the *Presser service* including as it does a ready supply of the publications of all houses, the prompt filling of all orders and generous terms of settlement are at all times available to any music teacher who makes application and submits information as to branches taught and the number of students enrolled. A postal card addressed to this house briefly presenting the suggested data will bring a prompt and interesting response.

How to Succeed in Singing By A. Buzzi-Peccia

We have the honor to announce the publication of this work by one of the most distinguished vocal teachers of the times, Signor A. Buzzi-Peccia. The author is the son of an eminent Italian "master of bel canto" who taught many famous singers. The son sought to embody in this book much of the lore that has come down to him, combined with his own experience. His work as a musician has been highly lauded by Verdi, Puccini, Toscanini and others. His own pupils have included such noted singers as Alma Gluck and Sophie Braslau. Signor A. Buzzi-Peccia's songs have been sung with great success by many of the foremost singers. They have a very great sale. No one is better qualified vocally to know what he is talking about, from opera to the parlor recital, than this famous Maestro. His book will be eagerly read by singers who covet success. The special introductory price is 60 cents, postpaid.

The Value of the "On Sale" Plan To Teachers

Nothing is more disappointing to both teacher and pupil than to have the lesson hour arrive and the planned study or piece not at hand. If this condition should occur frequently, it is bound to retard the pupil's progress and certainly is no credit to the teacher. Teachers of experience for years have provided against such disappointments by using the conveniences of the THEO. PRESSER CO. service known as the "On Sale" Plan.

For those who are not acquainted with the plan, let us state briefly, that it consists of sending to the teacher a supply of music sufficient to meet the demands of the teaching season. All of this music is sent subject to the THEO. PRESSER CO.'S usual liberal professional discounts. The music is kept by the teacher in the studio throughout the year and used from as the needs arise. At the end of the season, in June or July, all unused copies are returned. Full credit is allowed on the return of all unsold copies and a statement for the balance sent to the teacher. A circular describing the "On Sale" plan and its conditions will be sent to anyone interested.

That this system of dealing is a popular one with the profession is proved by the fact that thousands of teachers annually avail themselves of its privileges. This year the number of "On Sale" patrons is unusually large and at times the volume of orders has fairly swamped the large corps of efficient clerks who handle this branch of the business.

"On Sale" orders are shipped at any time during the year and the service is by no means confined to piano teachers. Voice, violin and organ teachers use its conveniences as well as school supervisors and choir and chorus conductors. Every teacher and professional musician is invited to try this plan.

Thanksgiving and Christmas Music

Choir directors will find many fine Thanksgiving Anthems in our catalog and among the novelties, we would mention: Now Thank We All Our God, *Huerter* Praise to God, Immortal Praise, *Stults* Prayer of Thanksgiving, *Netherlands* Praise the Lord, O My Soul, *Smart* Worship the Lord, *Watson*

A wealth of material is offered for the Christmas season in Cantatas, Anthems, Solos and Sunday School services.

The Promised Child, for Mixed Voices by R. M. Stults, is new this year and bids fair to be one of the season's best sellers. Mr. Stults always writes interestingly and his cantatas are eagerly taken up by choirs all over the country.

The Awakening, for treble voices, by William Baines, will prove an excellent work for the Junior Choir. This cantata is tuneful and if solo voices are not obtainable, unison singing can be effectively used for the solo passages.

The New-born King by Paul Ambrose is a lovely Christmas solo and it is published for both high and low voices.

To Sunday Schools, looking for a high-class Christmas service, we recommend *The Christmas Story, The Sweetest Ever Told*. Send for a sample copy. It will please you. Orders for Christmas music on the "On Sale" Plan should be sent in as early as possible so that plenty of time may be taken for making a careful selection. Write us to-day.

Schubert Album

We are going to issue an album containing the most popular selections from this most gifted composer. The volume will contain selections that are within the grasp of the average pianist; the difficult things will be avoided. They will not only be original selections, but also some arranged by Heller and others, that have met with great success.

Schubert wrote a number of beautiful compositions, but there are not many selected volumes published. This excellent compilation may be had at the special price of 35 cents postpaid in advance of publication.

Etude Prize Cover Contest

For the reason that some artists and art schools desired more time to compete for the ETUDE Prize Cover Design Contest it was extended to December 1st.

The ETUDE is most anxious to have its covers "attractive." But "attractive" is not all. They should be *significant*. Found in the music rooms of nearly a quarter of a million homes, they must contribute to the beauty of the music room and they must be so inviting and so thought-provoking that the average person will "stop and look." Other words "mere prettiness" is not all we want. The covers should mean something. Will you kindly call the attention of all of your artist friends to the details of the offer which will be found upon another page in this issue. We want striking covers and we work very hard all the time to get them.

Little Suite for Two Violins In the First Position By Arthur Hartmann, Op. 19.

We have in preparation a very interesting and ingenious little work for the young violin student in this Little Suite for Two Violins, (in the First Position) by Mr. Arthur Hartmann. The composer is one of the foremost American concert violinists of the present day, and with his experience in composing, editing and transcribing other important publications for the Theo. Presser Co., it is not surprising that he should build such a useful and comprehensive work in such a simple way. For although this Suite is all in first position and not difficult by any means, it takes the pupil through various important finger and bow exercises—the trill, tremelo, the pizzicato, chromatics, the arpeggio and double stopping. It will prove very interesting to the pupil who likes to have his teacher "play along with him," and later as the pupil advances a little, added incentive may be secured by having the pupil play the teacher's part.

The special introductory price in advance of publication is 30 cents a copy, postpaid.

Eleven Indian Love Songs For Three-Part Chorus of Women's Voices By Thurlow Lieurance

In this new compilation Mr. Lieurance has included a number of his most popular Indian songs as follows: *By the Waters of Minnetonka, Pueblo Spring Song, Wiim, Hear Thy Lover's Cry*. Other numbers less known but equally effective are: *Che-ma-we-yam, Navajo Prayer, Pretty Flower, Pa-pup-ooh, O'er the Indian Cradle, Ski-bi-bi-la, A Sioux Maiden's Dream*. All the numbers are arranged for a three-part chorus of women's voices. The arrangements are not difficult, but they are very telling. Each number has a complete piano accompaniment. This is a most interesting compilation, containing some worth-while program novelties.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Crosspatch Fairies A Christmas Play With Music for Little Folks Music by Norwood Dale

A brand new idea for the Christmas entertainment. This little play with music does not emphasize the Christmas idea so much as it does the spirit of the holiday season, "making everyone happy." This is done in a most unusual way. We feel sure that the novel manner of treating the subject will appeal to all. The story, as written by Miss Turner, is full of delightful surprises and lines which the littlest tots will love to memorize. The music is very charming and, of course, suitable for children's voices. This little play may be given very simply or with rather elaborate staging, or it may be given in the home, and we recommend it to all those who are looking for a half hour entertainment to present sometime during the Christmas season. The costumes are fully described and are very easy to make, at little expense. Our advance of publication price for one copy only is 30 cents, postpaid.

Ruth—Sacred Cantata For Women's Voices By Paul Bliss

Any time of the year this cantata is of use. The choruses may be sung in three parts, with two sopranos and an alto, but the second alto is added for larger bodies of singers. The story follows the Biblical text and with the exception of the prologue which may be omitted, all of the words are from the Bible or the Hymnal. The time required for rendition is about thirty minutes. The solo is almost ready, but the special introductory offer will be continued during the current month.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Pieces for the Development of Technic By N. Louise Wright

We take pleasure in announcing for the first time the publication of a set of little study pieces by Miss N. Louise Wright. Each study is devoted to some special point, such as Relaxation in Chord Playing, The Trill with the Turn, Broken Chords, Double Thirds, The Scale, Arpeggios. These study pieces, which are of the second grade or a little beyond, are so planned that whatever is done by the right hand in one study, is also done by the left hand in the following study. These exercises have tuneful qualities and hence are interesting to play.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Album of Arpeggios For the Piano

The *Album of Trills* and the *Album of Scales* have both met with much favor. The *Third Volume* of the series, "Study Pieces for Special Purposes," devoted to *Arpeggios* is now ready for issue. This is one of the most interesting departments of modern technic and unusually attractive pieces have been selected to make up this volume. All possible types and variations of the Arpeggio form have been included. The album is, of course, of intermediate grade throughout. This should prove one of the most useful of the series. One cannot devote too much attention to Arpeggio playing.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Jolly Jingles For Little Fingers By Helen L. Cramm

Miss Helen L. Cramm, who is a well-known musical writer and educator, has a long list of successes to her credit. She has been especially happy in her ability to produce teaching pieces that have proven interesting to young players. She seems to know just what is needed in this respect. The new volume, *Jolly Jingles for Little Fingers*, should prove equally successful as any of Miss Cramm's preceding works. The pieces are chiefly in the second grade; some are a little easier.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Cleopatra Opera Burlesque of College Life Book and Music By John W. Brigham

A musical play for men is a decided novelty but something much sought after, and we take pleasure in offering this novelty. The situations are so excruciatingly funny that we suggest plenty of rehearsals, so that the cast may get over laughing at themselves. The music is not difficult to memorize since the entire performance requires but 40 minutes, but it is most effective. The costuming is very easily done without great expense. Boys' schools and colleges, as well as community clubs will be most happy to get a play of this sort. Our advance of publication price for one copy only is 40 cents, postpaid.

Reverie Album For the Piano

Collections of pieces of the quieter and more expressive type are always in demand. In the past, we have published a number of such volumes including, *Tranquil Hours, Sunday Piano Music*, and *Album of Lyric Pieces*. Our new *Reverie Album* partakes of the characteristics of all three of these, being made up of pieces of the contemplative type. Some of the pieces, however, are of ornate character. All are of intermediate grade. The book is almost ready, but the special introductory offer will be continued during the current month.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Cat Concert By Russell Snively Gilbert

This book of entertaining little teaching pieces is now on the press. It will soon be ready. Young players cannot fail to be interested in the incidents depicted so musically in this clever little work. At the same time, real musical benefit will be derived from the practice of these pieces, as they are well constructed and have real educational value in addition to their picturesque qualities.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Rhythms for Young People By Blanche Fox Steenman

This is in reality a valuable contribution to the literature of musical appreciation. There are very few volumes containing such a representation of classic and modern gems. Some of the works are in original form and others are transcribed. In point of difficulty none of the numbers go beyond the intermediate grade. Practically all of the classic and modern masters are represented and each one of these by several of his most popular inspirations. The volume is now about ready, but the special introductory offer will be continued during the current month.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Day Before Yesterday Operetta for Children By Cynthia Dodge

History is frequently a bugbear to the student, but Cynthia Dodge has here a new idea in that she makes the pages of history actually come up and the characters step out from different ages to tell us of their opinions of present-day affairs, as compared with their own. The situations are startling in contrast, and accompanied they are by dialogue and song, the half hour or 40 minutes passes all too quickly. Sketches of the characters in costume are included in the book, and full descriptions for staging are also furnished. The choruses are written in unison, so that the entire work belongs to little folks. Our advance of publication price for one copy only is 40 cents, postpaid.

Vision of Deborah Cantata for Mixed Voices By Richard Kieserling

We have constant requests from choir directors for a cantata suitable for any season of the year and not only for Christmas, Easter or Thanksgiving, and we are very glad to call attention to this serious work which will soon be published. The story is taken from the Old Testament and is dramatic as expressed in the text matter which follows the Bible story exactly. The music has sufficient Oriental flavor to maintain an atmosphere which holds the interest from beginning to end. The solo voices will find plenty of opportunity for good work, and the choruses are not easy to do, although very musicianly in their construction. We believe that this is a work long sought and one which will be of the utmost usefulness. We believe that every choir director should examine it with great care. Our advance of publication price for one copy only is 30 cents, postpaid.

New Anthem Book

We will continue the series of Anthem Books which have been so successful. The object of this series is to supply a generous amount of good, usable material at a very reasonable price. The last one that we published was the Popular Choir Collection. We have published ten volumes in this series and this one which we are now introducing makes eleven. The title has not as yet been selected, so we simply put it down as "New Anthem Book."

The material in this new volume will be similar to the "Popular Choir Collection," anthems that have never been put in book form before. The selections contained in this book are the best sellers of the past two or three years. You can look forward to a very usable volume for the average choir. The special advance price for this book will be 20 cents postpaid.

Reflections for Music Students By Sidney Silber

The art of embodying in a very few words a thought which can be instantly assimilated is one which has been coveted from ancient times. Mr. Silber is one of the busiest teachers of the West—his influence has reached out to thousands of pupils, but from the whirl of his activities he has found time now and then to jot down a well-balanced thought upon music study. There can be no question that many of these epigrammatic reflections will "sink in" with numerous students. Teachers and pupils will find acquaintance with this book very profitable. Mr. Silber has dedicated the book to his friend, Josef Hofmann. The advance of publication price is 50 cents a copy.

Ten Busy Fingers By Mabel Madison Watson

Miss Mabel Madison Watson is one of the most successful teachers of young students working along modern lines of instruction. Very many of Miss Watson's books have proven very popular. The study pieces in this volume are supplied with verses in order to bring out the rhythms more clearly. The idea of these little studies is to cultivate also finger proficiency, independence and key-board knowledge. They can be used to the best advantage in second grade work.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Six Study Pieces in Thirds For the Piano By Carl Moter

Double-note technic is one of the prime requisites in modern piano playing. One must begin of course with thirds before taking up the larger forms of the wider intervals. Serious double-note study should be begun in the third grade. For this purpose the new studies by Mr. Carl Moter afford a very happy medium. Each of the six study pieces is totally different and each one is based upon a different rhythm, but in each case thirds are used continuously either in one hand or the other. The pieces are very musical, all of them.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Music Scrap Book By N. L. Wright

This is a new work which we have undertaken to publish. It is a book for beginners, almost a kindergarten volume. If you have any young pupils to start, this book is just what is needed, as they do not want an extensive volume. It is made up by a very practical teacher, who presents the very first teachings of music in a very interesting manner. After the rudiments are finished, the pupil has a very easy duet, then come some interesting selections. This book is so well done and so interesting that we have every confidence in it. It cannot help but find a place in the teaching world. The volume will be quite small and inexpensive. We will be able to furnish the advance copies to teachers at 30 cents, postpaid.

(Continued on page 796)

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly at Philadelphia, Pa.*, required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
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Owners.
Theodore Presser, Philadelphia.
Presser Foundation, Philadelphia, Pa.
James Francis Cooke, Philadelphia.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:
None.

THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.

Sworn and subscribed before me this 19th day of September, 1924.
[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1925.)

Little Folks' Music Story Book
By James Francis Cooke

The complete text of this book is now at the printer's being set up. The task of selecting the illustrations (which will be printed on separate sheets to be cut out by the pupil and pasted in the book) is now proceeding. The design of this book is to provide the very little music pupil with musical fun and instruction for a whole year. The stories of the lives of the composers are told in child language (not baby-talk). There is just enough in one chapter for one club meeting or lesson. The publication will now be hurried as much as possible. The advance of publication price is 50 cents, postpaid.

What to Play and What to Teach
By Harriette Brower

The author of this book has just returned the corrected proofs and the work may be expected on the music counters soon. The first to receive copies, however, are those who have sent in for the work at the special advance introductory rate. Miss Brower, a teacher and critic of years of experience, has told what pieces are being used with greatest success in this day by the great artists and by practical teachers. The range runs from ancient works to the most modern works, although very few proprietary numbers have been permitted. The pieces are discussed arranged as programs. Teachers will seize upon this work in their search for standard and new material. The advance of publication price is 75 cents a copy, postpaid.

Dawn of Spring
Two-Part Cantata For Treble Voices
Music by Richard Kountz

At this season of the year it is necessary to prepare for Spring entertainments, and we are glad to offer this cantata for use in the grades, or, since it is a serious work, we would suggest that some women's clubs will be glad to use it in their programs because of its exquisite and charming beauty of melody. It is the story of Nature as expressed in Spring, and it follows a day in Spring from dawn through the coming night until after the rising of the sun. The time required for rendition is 25 minutes. Our advance of publication price for one copy only is 30 cents, postpaid.

Notturno, a Musical Romance
By Carl Schmidt

Romance and music seem intertwined, and it is to be regretted that we have so few good musical novels. Several excellent novelists have attempted books of this kind, but most of their efforts have resulted in a work of fiction with little real musical value. This story, written by a well-known New York music-teacher, has both literary charm and musical verity. Christmas is coming and there is always a demand for musical fiction, literature, etc., as holiday gifts to musical friends. Place your advance order now and get the first copies of this new edition when it comes from the press. The advance of publication price is only 80 cents, postpaid.

Barbarossa of Barbary
A Musical Comedy in Two Acts
Music by David Britton

The comedy which runs all through this musical play is of that bright, sparkling sort which appeals to the modern audience. Miss Frances Bennett has given us some very amusing situations in the book and the dialogue is decidedly snappy. The music is full of color but not too difficult for the average amateur organization to make very successful in production. The range of voices is not extreme. All costumes are fully described in the Stage Manager's Guide, wherein may be found drawings of all the principals in costume. The scene of the play is in Algeria, and of course, this permits of Oriental coloring as contrasted with certain American and other foreign uniforms. The play requires an entire evening for performance. The stage setting is very easily accomplished, and the entire expense may be reduced to a minimum, or it may be as elaborate as desired. Catchy music, bright dialogue, funny situations and a happy ending afford a most enjoyable evening's entertainment. Any number of people may be used in the chorus. Our advance of publication price for one copy only is 40 cents, postpaid.

Musical Moments For the Pianoforte
By Mrs. H. B. Hudson

Mrs. H. B. Hudson, through the various successful numbers of her *A-B-C Series for the Pianoforte*, has become identified with this particular style of writing, but her new book, *Musical Moments*, is in the regular musical notation. Mrs. Hudson is, herself, a very busy and successful teacher. Her specialty is work with young students. In the new book, *Musical Moments*, she has compiled a very useful collection of first grade recreation pieces. Some of these are arrangements of familiar melodies, others are adaptations, but many of them are entirely original. All are carefully prepared and arranged in progressive order. This little volume ought be used to supplement any instruction book.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Withdrawals from Advance of Publication Offers

There are six works that have been offered at low prices in advance of publication for past months. They are now ready. The low introductory prices offered to advance subscribers on these works are now withdrawn, and the normal selling prices apply.

The withdrawals are:

The Awakening, Christmas Cantata for Treble Voices by William Baines. This is a very attractive short cantata that will require about 30 minutes to render. The chorus work is two-part writing and is equally suitable for choirs of girls or women's voices, or for junior choirs. The several solos for soprano and alto voices may be done in unison if no soloists are available. Choristers short on good male voices can contribute effectively to a Christmas musical service with this cantata. Price, 50 cents.

The Promised Child, A Choral Cantata for Christmas by R. M. Stults. Mr. Stults is one of the most successful writers of attractive and appropriate numbers that can be sung with ease and effectiveness by the average choir. This cantata not only has some excellent chorus work for mixed voices, opportunities are also given for using a woman's quartet or chorus and a men's quartet or chorus. Each solo voice is brought into use and the organ preludes and accompaniments give the organist satisfying work. The time of performance is about 35 to 40 minutes. The price for the vocal score is 60 cents, and copies of the words only may be secured at $2.00 per hundred.

Comprehensive Music Writing Book by Anna Heuermann Hamilton. This writing book has individual points that recommend it immediately. It not only covers notation, but other important rudimentary branches are treated and teachers will find students helped considerably in the understanding of music in the elementary stages when a writing book such as this is used. The price of this book is 60 cents.

Principles of Expression in Pianoforte Playing by A. F. Christiani. Our new edition of this excellent book on the art of piano playing is now ready. Anyone who has not read this book and is interested in pianoforte playing, whether teacher, student or professional will find it most profitable to read. Our price for this is $2.50.

Studies for the Violin by Fiorillo. There is no need to enlarge upon the excellence and use of these studies, as they are well-known to teachers of the violin. This new edition has been edited very carefully by an authority on violin teaching and we feel that violin instructors will be repaid for requesting the new edition of these studies in the *Presser collection.* The price of this book is $1.00.

Fairies' Revelry by Richard Kieserling. Operatic Cantata for Soprano Solo and Three Part Treble Voices. May be used for concert or stage presentation. It is a summer-night fantasy and would require about 30 minutes to render. This would make an excellent feature number upon the program of any chorus of girls' or young ladies' voices. The price is 60 cents a copy.

Premiums as Christmas Gifts

If you have made up the list of gifts which you intend for your intimate friends this Christmas and are wondering how much strain the purse strings will bear, you can go the limit in giving without one penny of cash outlay. The ETUDE MUSIC MAGAZINE offers splendid, standard merchandise, useful, ornamental and attractive, for new subscriptions. It takes little effort to interest music lovers in our premier musical journal and you are doing a decidedly good piece of missionary work in spreading ETUDE influence for the good of music in your community, at the same time collecting enough subscriptions to pay for all the gifts which you may wish to make.

Magazine Subscriptions As Christmas Gifts

You cannot find a more desirable nor a more economical Christmas gift than a year's subscription for a high-class magazine. Everyone interested in music prizes a subscription to ETUDE. The following is a list of the pick of the magazine field clubbed with an ETUDE MUSIC MAGAZINE subscription at a decided reduction in price. If you wish you can order a club or combination and have the magazines sent to different addresses, enabling you to make the saving.

ETUDE MUSIC MAGAZINE..$2.00 American Boy ..... 2.00 Regular price $4.00	Both $3.75 Save 25c
ETUDE MUSIC MAGAZINE..$2.00 American Magazine ..... 2.50 Regular price $4.50	Both $4.25 Save 25c
ETUDE MUSIC MAGAZINE..$2.00 Scribners' ..... 4.00 Regular price $6.00	Both $4.75 Save $1.25
ETUDE MUSIC MAGAZINE..$2.00 Boys' Life ..... 2.00 Regular price $4.00	Both $3.50 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Boys' Magazine ..... 1.00 Regular price $3.00	Both $2.50 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Century ..... 3.00 Regular price $7.00	Both $5.75 Save $1.25
ETUDE MUSIC MAGAZINE..$2.00 Classic ..... 2.50 Regular price $4.50	Both $4.00 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Christian Herald ..... 2.00 Regular price $4.00	Both $3.25 Save 75c
ETUDE MUSIC MAGAZINE..$2.00 Collier's ..... 2.00 Regular price $4.00	Both $3.50 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Country Life ..... 5.00 Regular price $7.00	Both $5.75 Save $1.25
ETUDE MUSIC MAGAZINE..$2.00 Delineator ..... 2.00 Regular price $4.00	Both $3.50 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Designer ..... 1.50 Regular price $3.50	Both $3.00 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Every Child's ..... 1.50 Regular price $3.50	Both $3.00 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Everybody's ..... 2.50 Regular price $4.50	Both $4.00 Save 50c
ETUDE MUSIC MAGAZINE..$2.00 Fashionable Dress ..... 3.00 Regular price $5.00	Both $4.25 Save 75c
ETUDE MUSIC MAGAZINE..$2.00 Farm and Fireside ..... .50 Regular price $2.50	Both $2.10 Save 40c

The Premium Catalog

is now ready and a postcard will bring you a copy. All merchandise shown in the catalog is offered to our premium-worker friends without one penny profit to this department.

Beware of Swindlers

Do not pay money for magazines to strangers, no matter how plausible their story may be. Complaints come in daily from our music-loving friends who have been swindled by dishonest persons. If you think the canvasser is sincere, tell him you will send the money to us direct and we will give him credit if he is entitled to it.

Magazine Catalog

The new catalog is now ready showing combinations of the best magazines with ETUDE. Drop us a postcard and we will be glad to send you a copy showing how you can save money by ordering two or more magazines.

If you will advise us that the Magazines are holiday gifts, we will send to your friends, attractive gift cards that the magazine comes with your holiday greeting. December is the rush month in the magazine business, so let your orders come early and we will see that they are registered. Subscriptions need not begin until Christmas. A magazine subscription as a gift is a permanent reminder throughout the year of your thoughtfulness.

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The Educational Announcements in THE ETUDE give the Ambitious Student of Music an Unequalled Guide to Excellent Study Advantages in all Sections of the Country. School Announcements in this Issue Pages 797, 798 and 800—Professional Directory, Page 801.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month. "Music in America." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa, before November 20, 1924. Names of prize-winners and their contributions will be published in the February, 1925, issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

(When schools or clubs are competing, please have a preliminary contest first, and send only the five best to the JUNIOR ETUDE contest.)

Honorable Mention for Essays in May Contest

Doris M. Evans, Bunos McGuffin, Loraine Fleishmann, Velma M. Donaldson, Elizabeth Wittig, Edmund Lukaszewski, Grace Herbert, Mary A. Muntz, Virginia C. Lupton, Frances E. Metz, Alberta Hays, Louise Neptray, Dorothea Johnston, Lorin Rapillard, Dolly Anderson, Nina Holbne, Mary Crouser, Frances Fustfeld, Hazel Benedict, Catherine Hennesy, Adele DeEtte Hoover, Lucile Lang, Violet May Helde, Helen O'Neill, Faye Wagner, Glenda Briner, Charlotte Silvey, Mary Eileen

MELODY
(Prize Winner)

Melody speaks to the imagination in a language peculiar to itself. Sometimes music is so expressed that it stands out in clear light and needs no coloring to make it apparent. Other times it may be expressed so that an accompaniment is necessary to set it off and bring out its full meaning. Melody comes directly from the feelings and emotions, rather than from complicated harmony which demands more thought and reflection. Thus, melody is easier to grasp, and that is why we hum a tune rather than an accompaniment. It also explains the Greek's long period of acquaintance with only melody. Old time honored melodies are entwined with our earliest recollections, being associated in our minds with thoughts of home and happiness. They appeal strongly to our minds because we can understand them.

MARIE HOUSEL (Age 14), N. J.

MELODY
(Prize Winner)

A melody is the arrangement of different musical sounds for a single voice or instrument. The music of long ago consisted entirely of melody, that is tunes which are usually very simple and have only one note sounded at a time. There are many types of melodies; some that bring pictures of spring and some that bring pictures of storms, and some that bring recollections of other days. Doubtless the most spontaneous outburst of song is found in the plantation melodies of the American negroes. Their rest and made is so true that they can form without a moment's hesitation, correct harmonies for almost any melody, and they do this naturally, without training.

SARAH ELIZABETH JENKINS (Aged 12), N. C.

MELODY
(Prize Winner)

Melody is the product of inspiration which comes from a number of sources. One source might be dreams, for I have read of a composer who discovered many melodies in his dreams and wrote them down on awaking. Another might be concentration, for a composer might try to get a melody for a certain part of a composition and after many hours of thinking he would find one that would suit him. Another source is merely by accident. Mr. Drdla says that he discovered his famous "Souvenir," while riding on a trolley car and had nothing to write it on but his transfer. These are only a few of the ways in which beautiful melody comes into existence.

G. FRANCES LUPTEN (Age 15), N. Y.

Puzzle Corner

By Pauline Leeman

In each of the following sentences there is hidden a composer.

1 Maud Miller on a summer's day,
Raked the meadow, sweet with hay.

2 Deny it not, O reader,
The bell in Ivy Towers rings the knell of passing day.

3 The Mother of Charlie Ross in idle dreams still sees him.

4 We berate our neighbors but excuse ourselves.

5 How frequently we find the cherub in ideal art.

6 If he asks your hand, Elsie, do not say nay.

7 Be brief, Lo, towards life's setting sun man hastens.

8 You have dropped a beet. Ho, vender, here it is.

9 The dog spies a cat and it makes his tail wag nervously.

10 My chop I never like to eat with peas.

11 You have found an egg, lucky boy.

12 Liz still improves from day to day.

(Answers will appear in February, 1925, issue.)

Answer to May Puzzle

13, 14, 8, SON. 9, 10, 7, 6, DEEM. 11, 14, 12, 15, LOSS. 16, 1, 3, 10, 9, 3, 2, NEEDLE. 1, 14, 5, FIN. 1, 2, 9, 13, LINE. 12, 15, 7, 9, SHED. Composer, Felix Mendelssohn.

Prize Winners

Margaret Walters, (Age 12), California.
William F. Potter (Age 13), Massachusetts.
Roland Forest (Age 12), Canada.

Honorable Mention for Puzzles in May Issue

L. Rousseau, Arthur Boyer, Esten Matheson, Robert Ellis, Virginia Smith, Fred Hawkins, Harry Turner, Emily Randolph, Emily Swanson, Anna Joy Hoffman, Margaret Way, Jack Almon, Florence Schaek, Mary Comerford, Mary O'Neil, James Mc[illegible] Lynch, M. K. Domville, Marian Welch, Maxine Hopkins, Anna Coulombe, Jullenne Polneau, Mary Lewis, Esther Rabinowitz, Ruth Wilson, Charles Schurmann, Geraldine Cate, William Hoffman, Mary Lou Sproul, Agnes Ethel Irby, Marian Stamp, Harriet Delevig, Ruth Wade, Belle L. Jones, Ralph Hullenbeck, Mary Elizabeth Doherty, Nathan Price, Roslyn Roth, Ell Elizabeth Plummer, Mary Frances Bergbaus, Maxie Meyers, Frank Guither, Helen Modson, Pauline Olmstead, Celia Kartzinel, Hazel Seed, Freda Shaw, Violet Mae Heide, Eleanor Quevedo, Evelyn Byrn, Edith Gloves, Leo Ray, Alfred Landry, Rose Cohen, Eugene Davis, Vassil, Betty Sullivan, Yvonne M. Pievet, Dorothy Thington, Frances V. Brown, Ida Margeles, Dorothy Gordon, Agnes Jarkn, Eleanor Feigert, Anna Nash, Lucienne Desssiers, Laurence Quill, Grace Leventhapl, Anna Brasewick, Malda Child, Mary Higbee, Jessie Holman, Ruth E. Price, Adele De Ette Hoover, Alberta Graham, Doris Thorsen, Jean Morgan, Margaret Croulin, Josephine McVey, Helen Garth, James Gerard, Ernestine Buck, Irene Scawan, Dorothy Craft, Evelyn Hill, Evelyn Laver, Marian Porter, Irene Bowers, Ruth Jones, Inez Helen Christianson, Evelyn Onwake, Helen Ashenberg, Wilma Hartwell, Paul Chouinard, Cathryn Janssen, Marjorie Maddox, Cecelia Maddox, Dorothy Oliver, Gretchen Kohler, V. Florence Goldeen, Martha Smith, Harlan Kohler, Marie Wallin, Frances Fry.

[illegible] list could have been extended but space does not permit. Again always the case, some do not follow the rules, and of course can not be considered, and do not forget that what is a good paper for any one aged eleven is quite inexcusable for one aged four[illegible] Again the papers of writers of fourteen or fifteen years although they came from the kinder[illegible] and then the answers would not receive honorable mention at least a prize.

DEAR JUNIOR ETUDE:—

I've taken piano lessons for three years. I hated my exercise book and despised and arpeggios. I refused to play pieces and never bother with scales.

Then one day my teacher left town. I refused to take another teacher for my own way then. I played all the pretty pieces I thought of and never bothered with scales.

It is now almost a year since I've had any lessons and I've come to realize that I've daily practice has not done me any good. Why? I've got to admit it. I've done without scales, arpeggios, and exercises. My fingers have grown stiff and awkward and refuse to run up and down octaves to play decent "glissando," which is due to lack of exercise. I've taken up scales with my scales, but I find it harder than ever. I hope to master them, though.

I hope the JUNIOR friends who read this and are tempted to go without scales and exercises will realize what a mistake they'd make, as they are most essential.

From your friend,
R. LESLIE MEDRICK (Age 15).
Can.